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# THE ETUDE MUSIC MAGAZINE

Theodore Presser Co., Publishers 1712 CHESTNUT STREET, PHILADELPHIA, PA.

SEPTEMBER, 1940





ARTHUR KREUTZ, violinst-composer of La Crosse, Wisconsin, has been awarded the "Rome Prize" of the American Academy in Rome, for his symphony in three movements, "Music for Symphony Orchestra". and an orchestral suite, "Paul Bunyan," Normally, this prize of about four

thousand dollars provides Academy in Rome, with six months of each year given to travel; but, because of present world conditions, Mr. Kreutz will continue his studies this year in New

MORE OPERA IN ENGLISH is under consideration by the management of the Metropolitan Opera Company, with the same true in Chicago and San Francisco. In New York there is thought of Weinberger's "Schwanda", while Chicago announces "Falstaff" and "Martha" and San Francisco prepares "The Girl of the Golden West", all in the vernacular.

LILY PONS, diminutive French singer has announced her determination to take = out naturalization papers for American

THE PENSION FUND of the San Francisco Symphony Orchestra benefited by \$3,000 as the profits of a special "Tschaikowsky Program" given in mid June with Pierre Monteux conducting.

A GALA PERFORMANCE OF VERDI'S "AIDA" will open the Chicago Opera Season on the evening of November 2, in celebration of the thirtieth anniversary of resident opera in that vigorous city.

THE ROBIN HOOD DELL summer season of the Philadelphia Orchestra opened on the evening of June 18 with Dr. Eugene Ormandy leading a "Techaikowsky Program" for an audience of seventyfive hundred that overflowed the natural amphitheater and enjoyed the music from the surrounding slopes.



MAN, American harpist was unable to accent an engagement to play at President and Mrs. Roosevelt's dinner for the members of the Supreme Court, the manager looked just once and then said, "We'll have you next year"; at which

WHEN LOIS BANNER-

time she became the second youngest musician ever to appear at a White House musicale. At fifteen she

# HERE, THERE AND EVERYWHERE IN THE MUSICAL WORLD

in advanced Theory of Music.

THE "ARMIDE" of Lulli has been given for two years of study at the American a performance at Geneva, in the revision Hail to the return of Handel! of Frank Martin.

> TERESA STERNE, twelve year old pianist, was soloist in the "Concerto in B-flat minor", for piano and orchestra, by Tschaikowsky, on the program of July 18 in the Lewisohn Stadium, by the New

PAUL HINDEMITH is announced as a THE FIFTH ANNUAL MUSIC FESTIVAL visiting member of the faculty of the Yale of Pasadena, California, with Dr. Richard University School of Music for the ensu- Lert as director, had as its chief attracing year; when he will give two courses tion the first complete performance in America of Handel's "Belshazzar," Last year "Jephtha" had this place of honor, and the previous season it was "Saul."

> THE "BEGGAR'S OPERA" is having a revival in London under the direction of the Shakespearean actor, John Glelud.

A SPECIAL MUSICIANS SECTION of the American Committee for Democracy and York Philharmonic-Symphony Orchestra, Intellectual Freedom has been formed, with Alexander Smallens conducting. An of which the prime object is "to assume audience of nearly six thousand de- the special responsibility of rallying mumanded an encore and were rewarded sicians in support of those forces which with the Nocturne in E-flat major, Op. 9, are seeking to preserve and extend our traditional freedoms."

# Competitions -

fered by the Sigma Alpha Iota sorority for a work for string orchestra and one for violin, viola or violoncello solo with piano accompaniment by American-horn women composers Entrances close Februa ary 1, 1941, and further information from Mrs. Merle E. Finch, 3806 North Kostner Avenue, Chicago, Illinois.

THE W. W. KIMBALL PRIZE of One Hundred Dollars for a solo vocal setting of a poem of the composer's choice, is offered under the auspices of the Chicago Singing Teachers Guild. Registrations close October 15, and particulars from Walter Allen Stults, P. O. Box 694, Evanston

PRIZE OF FIFTY DOLLARS for a musical setting for a State Song for Wisconsin. Poem and particulars may be had from M. R. Pollack, Mayor's Office, Milwaukee, Wisconsin.

A PRIZE OF ONE HUNDRED DOL-LARS for the best Anthem submitted be-

PRIZES OF \$250 AND \$150 are of- fore January 1, 1941, is offered under the auspices of the American Guild of Organ. ists, with the H. W. Gray Company as its donor. Full information from American Guild of Organists, 630 Fifth Avenue. New York City

> A PRIZE FOR WOMEN COMPOSERS s offered by the Women's Symphony Society of Boston, for a work of symphonic proportions. The field is national; the competition closes November 1, 1940 and full information may be had from Mrs. Elizabeth Grant, 74 Marlborough Street, Boston, Massachusetts.

A NATIONAL CONTEST, open to native or naturalized American com-posers, by the National Federation of Music Clubs, offers prizes for vocal solo with piano accompaniment, piano solo, two-piano composition, two violins and piano, and full orchestra. Complete par-ticulars from Miss Helen Gunderson, School of Music, State University. Baton Rouge, Louisiana

THE KATE NEAL KINLEY FELLOWSHIP awarded to Ruth Helen Rink of Edinburg Illinois, for the coming year. It provides one thousand dollars towards a year of study in either America or Europe.

THE SANTA CECILIA ACADEMY ORwas the first harpist to win in both the CHESTRA of the Vatican lately gave a

15,000 HIGH SCHOOL STUDENTS from of the University of Illinois has been Colorado, Kansas, Missouri, Nebraska, Illinois, Iowa and Oklahoma took part in the fourth annual Sectional High School Festival of the national organization, held at Kansas City, Missouri, for rating and

was the first harpist to with in oon; the the state of the first harpist to the first harpist for the first harpist to the first harpist for the first harpist debut award of the New 10th annual part of the Mac- Wagner, Corelli and Debussy, its first such planned as a professional venture but topics. event since the days of the Renaissance, more in the nature of a friendly visit.



CAHILL, of New York City, was reflected president of the New York Pederation of Music Clubs, at its twelfth biennial convention. Under the inspiring leadership of Mrs. Cahill, this has become known as one of the most progressive of the state federations of

America Loren Tindail, of Oklahoma won the plane contest. Patricia Nerra of Staten Island, the woman's singing award and Charles Latterner of Wood side. Queens, the tenor award.

DEBI SSY'S "PELLEAS ET MÉLISANDE" had a performance at the Montreal Music Festival in June-with imported articfor the leading rôles-which drew a freezied demonstration at its close.

EVANGELINE LEHMAN, composer of the oratorio "Ste. Therese", and whose conpositions are well known to Etude readers. received the degree of Doctor of Music at the Commencement of the Detroit Insti tute of Musical Art (Dr Francis L York M. A., President). On this occasion Powler Smith Director of Music of the Public Schools of Detroit and newly elected President of the Music Educators National Conference, received the same degree, as did Edward Prampton Kurtz of the Iowa State Teachers' College Dr Kurtz has written many works in larger forms which have been played by prominent orchestras.

THE MUSICIANS EMERGENCY FIND of New York is seeking a four hundred thousand dollar fund for the reief of some four thousand needy musicians of the United States.



tchaturian, and 'Sym phony No. 16" by Miaskowsky, of which a widely known critic wrote, "If evidence were still wanted of the artistic bankruptcy of Soviet Russia it was provided by this dall

ALAN BUSH, champior

in England of Soviet

music, led recently a

concert in Queen's Hall

London, in which were

offered the "Fifth Sym-

phony" of Shostakovitch.

and Orchestra" by Ka-

"Concerto for Pian

THE ETUDE

SIR THOMAS BEECHAM is announced for a tour of more than a year, which will include the United States, Canada and Australia. His time will be divided

(Continued on Page 641)

# Permanent Wealth in Music Study

"HERE'S GOLD in them thar' hills, stranger," catch phrase of the melodrama of yesterday, is no joke in Kentucky in these days when our government has interred six billion dollars worth of the yellow metal underground. Why Kentucky, in the heart of our country? Who is coming to these shores to take this gold away from us? Quien Sabe!

We cannot help thinking of the wonderful words of Epictetus, "Education is a possession which can not be taken away from men." Education is one of the securest forms of

permanent wealth. More than this, it. is active, living, working wealth. It never has to be buried or put under lock and key. Without it we would, within a decade, drop into savagery. The one great obvious need of American civilization is that of the right kind of education for as many of the population as can be reached. As permanent wealth. education is vastly more important than gold, even when it does reach the astronomical figures we find in the Blue Grass state. Education is one of the things which

reading the Bible before the fireplace in his log cabin home, is acquiring permanent wealth which he passed on to the world for all time. cannot be stolen

(Above) Temporary Wealth - Our

country has six billion dollars in

gold buried in these vaults at Fort

Knox. Kentucky. This wealth is tem-

porary, because it is worthless unless

it is spent at some time. (Right) Per-manent Wealth—Abraham Lincoln

from us, save by our own errors. It is safe from fire, flood, and hurricane. With education, health and character, one may start life anew. Without it, in these days, life becomes a tragedy.

The right kind of education? What does that mean? Any system of education which does not include the education of the spirit, the education of the sense of beauty, the education of the body, the education of the character, falls far short of being the right kind of education. Every penny spent in the right way, for education, is an investment of the A1 class. When a state in a democracy puts out money in education, it is really investing in itself. All of the hoard of gold sunk in the Kentucky hills is a mere bauble, in value, compared with our investment in education. Make no mistake about that, Mr. Citizen. The safety of our tomorrow does not rest upon that astounding pile "out yonder." It depends upon the hearts, minds and souls of the young people of our coming generations. Our country will be just as great, just as good, just as sound, just as wholesome, just as skillful, and just as wise as they are and not one

Those who object to grants of public money for education, particularly in those branches which train the higher qualities-and music is one of the most important of these-are, unfortunately, many who are unacquainted with the facts. They argue that all that is needed in education is provision for "readin', writin', and 'rithmetic", not knowing that education passed that stage "ages ago." They do not realize

that the comptometer long since knocked out much of the drudgery of arithmetic, that the typewriter put "writin" on a machine basis, and that many of the things that were formerly classed as "larnin'" have been gloriously superseded by the thrilling inspiration that comes from art and the humanities, as now taught in such stimulating fashion through contact with the great living world by means of radio, records and moving pictures.

Education is now definitely extended far beyond the bounds of the class room, the studio, the laboratory, and the lecture halls of the school and college.

Among other factors of this day, magazines contribute enormously to education. Thousands of Etude readers, for instance, have thrilled us by reporting that a large part of their success has come through the educational facilities offered in these columne

Notwithstanding our warm human sympathies, we

Americans are, after all, a very practical people. Someone has defined a Yankee as, "A man who ain't leanin' on nothin'." We want facts as to values, before we commit ourselves. We could relate hundreds of stories of life experiences pointing to the practical value of music education. but we will confine ourselves to two.

Among our youthful acquaintances was a young man who had the wisdom to see that his training to meet modern life situations would be inadequate without a practical training in some art. He was fond of music, and with his earnings he hired a teacher and spent several evenings a week in hard and earnest practice. In his chosen business he made very rapid progress, and three of his most important positions came from business leaders who were especially appreciative of his musical ability. He later went to England, became a British citizen, amassed many millions of dollars.

(Continued on Page 625)

from his first baseball mitt. To persuade five daughters to practice has not been easy, for the Johnson girls, as a glance at their picture will tell you, are normal, pretty, highspirited young Americans who have not always felt like saying "Yes, mother dear", when an hour's work on their music was suggested. "But mother." they'll tell you, "has been very patient though firm. She is the inspiration and mainstay of our group."

The best index to Mrs. Johnson's way of meeting obstacles is, we think, her account of a recent accident in which her automobile hit loose gravel on a curve, went off the road, dropped several feet, jumped a wash and hit a couple of trees before it could be brought. to a stop, "I was on a good will tour trying to form music clubs in the state," she explains, leaning on the crutches which she must use for a month or so: "and after my foot was in a cast it felt better. So I hired a driver and went on

that in 1936, fifteen years after she had taken her A.B. at the University of Utah, she returned to her alma mater to obtain her master's degree

As to father-well, he does not rate very much space in a musical magazine because he is a lawyer and not a musician. In his family's estimation, however, he simply could not rate higher. Besides being a Grade A parent he can, they claim, tune a violin or a violoncello better than any of them, can change a string, rehair a bow, even mend a violin's back temporarily. And he can be counted on to get a bevy of girls to school orchestra practice on time. He could be a disciplinarian, too, for he was a major in the World War, but he is a bit out of practice or something: five appealing bits of femininity who call him "Daddy" can work havoc with the best laid ideas of sternness that a man may have!

Afton, the oldest of the girls, is twenty-one; and since her graduation from the University of Utah she has been away from the family for long enough periods to realize that it is delightful to get back to them. Her piano lessons started when she was four; and piano and voice have claimed the largest share of her attention, although she also learned to play the violin. Two high spots of her college days were, she says, the occasions

# A Conservatory in the Home



STARTING LIFE ARIGHT

This picture of the charming family of Mr. and Mrs. Frank A. Johnson of Sait Lake City has been called "The Conservatory in the Home" as Mrs. Johnson supervises the musical education of her five lovely daughters. The more homes of this type we have

# Blanche Lemmon

with my little tour!" It might also be mentioned peared as soloist in the Rachmaninoff Rhapsodie on a Theme by Paganini, and as a senior she played with them the "Concerto in B-flat minor, Opus 23", by Tschaikowsky. On another occasion she played the same Tschaikowsky concerto along with the New York Philharmonic-Symphony Orchestra and a famous soloist, although they did not know it. For her own and her family's enjoyment she added her execution of the work to the one that came over the radio. Incidentally, her college sorority won a prize each year that they presented Afton's arrangements or original numbers at the University's annual Song Fest. New words for the Sextette from "Floradora" scored one year, as did freshman pledges dressed as negro cooks and singing Dishwater Hands to the tune of Water Boy, for another.

Of her sisters and the family group she has this to say: "Peggy is now seventeen and a freshman at the University. Her midget violoncello was long ago exchanged for a man sized one, which she attacks with great gusto. She is very vivacious and her entourage of young men is sometimes a disturbing element in our rehearsals. There are usually a few of them draped about on chairs and couches, in addition to others who constantly interrupt the performance with telephone calls. Peggy also plays the piano, and rewhen she played concert plane numbers with the cently she took the part of Olga, the Russian University Orchestra. In her junior year she applicable, in a college production of "Stage Door."

For this part she dyed her hair tem porarily black, and we were all greatly relieved when it returned to its natural color, a golden brown. Peggy, also has tried playing with the Philharmonic. Symphony Orchestra, by way of the radio. Music propped against the loud speaker, she swept the bow over her violoncello one Sunday in a valiant attempt to keep pace with the virtuos soloist in Saint-Saens' "Concerto in a Op. 33." When at one difficult passage the seasoned artist's speed proved to be too much for her young and hard pressed fingers, she shouted to the radio. 'Don't go quite so fast, I can' keep up with you.

"Our first violinist, Frances, is fifteen and a junior in high school. She is the tallest member of the family and becomes highly annoyed when people ask her if she is the oldest. Frances has a lovely coloratura voice which floats un to F above high C with the greatest of ease At present she is in the threes of a high school romance and mends hours on the phone each night, whenever Pergy is not using it. She plays the plano and is particularly fond of very modern piano music with its odd rhythms and dissonances.

"Janice and Jewel, the twins are thirteen and in their first year of junior high. They play the violin and the plano, and also have very high voices Their repertoire includes several piano duets, but they usually spend a lot of time at the plane in bickering over just who was responsible for the mix up in that last passage They love to act and make up plays and operas, improvising as they go along, Last Christmas they received bicycles, and consequently mother has a time getting them to stick faithfully to their practicing when they are anxious to get on their new bicycles to go for a ride.

"Our complete family ensemble has been in existence ever since the twins learned to play well enough to carry a part. We vary our string quintets with four and five part songs, singing some of them a cappella and others with violin obbligato or piano accompaniment Although we are all high sopranos, mother makes us take turns at singing the lower parts; for she thinks part-singing is fine training. Consequently. whoever takes the lead on one song has to take the very low part in the next selection. In the main we sing at home: though, now that the twins are teen-age, we do appear on church programs and at women's clubs. I think our biggest thrill was performing for the Board of the National Federation of Music Clubs at the Music

in the Home' dinner. "Our rehearsals would send an ordinary mother crazy in about ten minutes. The phone rings, and it is practically impossible to get the girls to concentrate on what they are doing when they hear the maid telling someone they cannot come to the phone, when they are itching to find out who ! might be. Just as we get ready to start somebod is sure to discover that her part is missing, and we must drop everything and make a search. A string pops, and again we are interrupted. We stand up to sing a serious song, and suddenly a giggling spell is under way. Mother raps for order sighs and urges us to be more serious.

"All of us, particularly Peggy and Frances, are fond of skiing, and (Continued on Page 630)

THE ETUDE

# Opportunities for Opera Singers

From a Conference with the Distinguished Operatic Tenor

Edward Johnson Opera Association, Inc.

programs arrived in Los

his establishment so all his employees could hear

it. A lady from Santa Barbara, California, sent

was worth every penny. A Michigan mother wrote

that her four year old son had acquired a book of

produce more Puccini.

Music for Everyone

music has passed from the

hands of the few and be-

come the heritage of the

many-a new audience

that is intelligent, dis-

criminating and vouthful.

This last especially is

partly due to the fact

"In democratic America.

Secured Expressly for The Etude By DORON K. ANTRIM

Never before has the American singer had so many opportunities for practical experience upon the operatic stage as will be open in the current season. The Metropolitan Opera Company is now sixty-cight per cent American .- Editor's Note.

"T AM SOMETIMES ASKED, if the choice were music that these broadmine, would I prefer to start a singing career casts have disclosed, and now or at the time I did? My answer is, 'Now, by all means.'

"In the first place, the audience for opera in from a few letters. The this country has increased in the past decade just about one thousand per cent. For the first time in our history, outlying America has become opera conscious, even discriminating in its taste; and for this radio has been chiefly responsible. Today the American singer has a wider and more intelligent audience in his own land than ever greater for the present day singing star, because of the opportunities in radio and pictures.

opera and insisted that she read the story of the "Even prior to 1930 only about one tenth of one performance prior to the broadcast. A boy's club percent of our population had ever heard a full length opera. Only such people who lived in or in Mississippi wanted to know why we did not

came to our large cities had the opportunity of going to opera at all. During the 1931 season the Metropolitan Opera House began broadcasting full length operas and has continued the practice ever since. Millions of people heard complete operas for the first time. Many of them found that opera had meaning for them, that it filled a void in their lives. A vast new audience for opera sprang up,

shoe" as seen from the stage of the Metropolitan Opera House, New York City. (Right) A scene from Gluck's "Orpheus and Euridice" as given at the Metro politan.

stantly growing. Radio created, in a few years, an audience which otherwise would not have been possible in as many centuries.

"To give some idea of the hunger for good

the almost pathetic eagerness of people to hear it. let me make a resumé

EDWARD IOHNSON

to hear an opera; there were no school courses in musical theory and appreciation; and there were no choral, band or orchestral groups i the schools. Yet all this is now part of the training, and, as a result, young people of today are keenly aware of musical values. They are far more sensitive to this medium than their parents. "Since this audience is more discriminating, it

that music is now a recognized study in the public

schools. When I was a lad, I had no opportunity

Manager of the Metropolitan demands more of the singer. There is perhaps less opportunity today for mediocrity. On the

other hand, the rewards are greater for the singer who makes good. What are the chances of the singer making good today? They are excellent if the singer has 'what it takes.'

Music and Culture

"Formerly auditions at the Metropolitan were somewhat formidable and not so easy to obtain. The candidate usually was required to sing from the huge, bare stage of the opera house to a darkened, empty auditorium, save for a few judges down front. Only the lucky ones got even this trying ordeal. There never was enough time to hear all.

"Today all comers are heard through the medium of the Metropolitan Auditions of the Air, a sponsored\* radio pro-

Angeles, California, on Saturday morning, and gram given on twenty-six Sunday afternoons one employer, in response to a petition, closed during the season. If a candidate places for this program, he is tried out before the studio audience and the far-flung radio audience. Each year the Metropolitan a check for fifty-two dollars, two prize winners are selected, each of whom rebefore. Another reason is that the rewards are saying it covered a season of fireside seats and ceives a début at the Metropolitan and a bonus of one thousand dollars in cash. This year seven hundred fifty singers were heard by the audition committee, forty-eight selected for the finals, and two finally chosen. Ten singers have been added to the Metropolitan since the series was started. Many of the singers who have appeared on the Sunday afternoon programs have found them stepping stones to lucrative engagements.

"The candidate simply writes for an application blank, fills it out and sends it back. On it he lists his name, address, age, voice, weight, height, musical education and experience. If the report seems to justify an audition, the candidate is so advised and a definite appointment

"Suppose we slip into the control room of Studio D of NBC and see how this talent is now chosen. The trials are already under way. The judges are in the control room behind the stage. The singers, having definite appointments, wait in the reception room outside the studio. Twenty-five or thirty of them are heard in suc-

"As a candidate enters the studio, he does not see the judges. No one is permitted in the studio but the singer, his teacher, and his accompanist if he has brought one. Otherwise an accompanist is provided. The singer stands before the microphone, announces himself and the aria he will sing. The judges hear one full length aria. If the voice is unmistakably bad, the one song completes the audition. (Continued on Page 626)

Sponsored by the Sherwin-Williams Company.



and it is con-

# Great Bells and Little Bells

A Story of Carillons

Dorothy B. Coolidge

HE PLACE OF GREAT BELLS and little bells Mr. Henry Lee Higginson, in the history of man has been always a founder of the Boston Symsignificant one. There is something about the ringing of a bell, whether it is an ancient gong in a Buddhist temple or the clang of a fire bell, which stirs human emotions in all phases from reverence to alarm. In the Europe of ancient days bells were used to ward off demons. At old St. Paul's in London there was a special endowment "for the ringing of the hallowed belle in great tempestes and lightenings."

the bells are stationary and are struck, while chimes are swung. The latter are tuned only strument, but keyboards and diatonically. The carillon contains more bells, tuned chromatically, so is more elaborate, and is usually of better quality. The carillon contains at least twenty-five bells, which is two complete octaves in semitones. Most sets are of about forty bells; the largest one in the United States has

Perhaps one reason the present generation knows so little of this kind of music is that during the World War about a hundred carillons were destroyed and made into cannon. Thirty of these were in Holland, twenty in Belgium, and fifteen in France.

Carillons originated in the Low Countries, three of which were in the United States and people, in a contest, Certain times were set aside

where the land is flat so that sound travels well and for long distances, as there are no hills or high buildings to produce an echo. Almost every important Dutch town had a carillon. This was a sign of municipal pride. When a carillon was established in a community, there was elaborate festivity. Most of the carillons in the Europe of today were built centuries ago but now have new improvements for playing. Several of the sets in this country were made in England, now preëminent in this art, and were allowed to enter free of duty because they were regarded as of artistic and educational value.

Mr. Richard Cabot of Boston has said that often we do not appreciate a certain type of music until we have heard it several times; and that the people in New England, who have educated us

in this respect, are Mr. Archibald Davidson, founder of the Harvard University Glee Club, phony Orchestra, and the various individuals or groups who have given carillons to their communities.

## An Early Beginning

Carillon music started in the sixteenth century and was at its height in the eighteenth A carillon differs from a set of chimes in that century. Practical difficulties led to the disuse of the inmechanism were improved, and in 1885 the art of playing

> (Malines), Belgium. Mr. Denyn, now seventy- are depressed about two Inches. The lowest belis seven years old, is the greatest living carilloneur. He founded "The Mechlin School of Carillons," which is the only school of carillon instruction. Here are practice carillons which are exact duplicates of the real instrument; but they are so made that the sound is not heard outside the

In 1925 the total number of carillons in all the world was one hundred and eighty-four, twenty-



The large bell of the Carllon at Norwood, Massachusetts, Compare the bell with the height of the door.

The carillon is usually placed in a tower; and many of these towers are famed for their architectural beauty. The sound can thus be heard better at a distance than close to its source. The bells are installed at the very top of the towerand the most usual arrangement is in parallel rows, the heaviest bells being at the bottom, the lightest at the top. The lowest ones are usually

four in Canada. Now there are about fifty sets in

this country and Canada. Most of them are

found in the eastern cities. It was in Toronto that the first carillon in America was established

only about a foot from the floor. In Holland instead of being in parallel lines, the bells are often in circles, tier upon tier. Still another arrangement is in the form of a pyr-

amid. Often some of the lowest semitone bells are omitted because of their great expense and the large amount of space they would occupy. Four or five people can stand inside some of the largest bells. Generally the frames to which the bells are attached are of oak A room below the bells con-

tains the keyboard, or console which is slightly longer than that of a planoforte; the pedal board is concave. The keys are round, about three-fourths of an inch in diameter, and usually of oak. There are two rows of keys, the lower corresponding to the white notes of a pianoforte) project about six Inches, and the upper (analogous to the black notes)

was revived by Mr. Josef Denyn in Mechlin project about three inches. When played the keys can be played by either hand or foot. If a piece of music is written with notes lower than the lowest bell, that part is often played an octave higher or otherwise transposed.

## A Genealogical Art

Both bell founding and bell playing are arts which have run in families for many generations. In former days the carliloneur was chosen by the

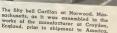
in which men would come to a town to show their skill. The earliest players wore woolen gloves while at work, but now carilloneurs wear heavily padded leather gioves, except when instruments are electrically equipped, in which case the

players do not need gloves. Nothing is known of the first carilioneur except that his name was Stoffel Laurensz and that he was practicing his art in 1555. One of the most famous of the early players was Mathias van den Gheyn, whose father, Andreas, was also a carilloneur. Mathias was born in Belgium in 1721. Besides being a player, he was also a composer of carilion music, and the most famous of bell founders. His foundry was established at Mechlin but was moved several times until it is now (Continued on Page 632)

THE ETUDE



The seventy-five bell tubular Deagan Carillon which was "made in America" and installed in the Florida Building at the New York World's Fair.



Fred Waring and his lively "Pennsylvanians"

# The Requirements of Rhythm Playing

A Conference with

Fred Waring

Secured Expressly for The Etude by ROSE HEYLBUT

Shortly after the 1918 Armistice, Fred Waring founded what he called a "Banjazztra", made up of four extremely youthful musicians-two banjoists, a pianist, and a player of drums. They practiced after school, in the Waring front parlor, in Tyrone, Pennsylvania; and they sang every number they played, "because something had to carry the melody against the rhythm instruments." That was the start of Fred Waring's Pennsylvanians, an organization of fifty-five expert rhythm musicians, who sing, play, write their own music, lyrics, arrangements, and gags, and have survived twenty-two years of changing tastes in jazz and swing, to emerge as the top-flight rhythm organization of the day. Mr. Waring brings to readers of THE ETUDE his views on what is required to make a success in this field of musical performance.-EDI-

R HYTHM MUSIC IS HERE TO STAY. Whether you think of it as jazz, swing, or just dance times it fills a risk. tunes, it fills a niche of its own-a niche that does not conflict with that of nobler music. because it is located in a different corner of the temple of tone. People no longer ask, "Do you like

moment; and both are good music, according to the manner in which they fulfill those needs. There are thousands of young people who hope to enter rhythm organizations some day, and it might be helpful for them to know what is wanted.

In one sense, rhythm work requires even greater natural musicalness than does routine orchestral work. This is not to be misunderstood as meaning that orchestral work connotes a lack of musical gifts. It is possible, however, for a good student, of sound academic training, to give a creditable performance in an orchestra. The rhythm player needs this and something more besides-

can neither be learned nor taught. The swing player needs a faultless natural sense of rhythm. as opposed to an ability to follow the baton. Also he must have the inborn gift of free, spontaneous improvisation. The beginner who has these gifts can find himself without intensive training. If he adds scholarly training to this native foundation, he should go far. But if he has only academic training, without the other qualities, he is out of place in a rhythm orchestra. That is because the very life of swing the classics or swing?" It is quite possible to like depends upon rhythm, spontaneity, and the creaboth, depending upon the spiritual needs of the tive freedom of live improvisations.



The good rhythm player is born and developed, never made. The boy who taps his feet in time to passing bands, because he cannot help it: who can sit down to his instrument and play tunes without knowing how or why he does it; he is the ideal candidate for rhythm orchestra honors. By the time he has learned the "how and why", he will go farther than the student who can do nothing until he has mastered all the

make himself master of his in-



and the "something more" involves qualities that justments in a field where so much depends upon spontaneity. By the time the young performer enters a ranking orchestra, he should find it second nature to draw from his instrument any and every effect of which that instrument is structurally capable. He must be a fluent reader, of manuscript scores as well as printed notes; he must memorize easily; he should know enough of the science of music to strengthen any improvisations he may be called upon to make. And he must be able to communicate heart and zest to

The youngster, who is able to bring all these requirements to his work, may be disappointed to find that he is not allowed to make full use of them immediately. Despite the spontaneity of their work, the individual players undergo strict discipline. Perhaps it would be better to say, because of this spontaneity. It requires the most exacting drill, of practice and rehearsal, to enable fifty-odd men to give the illusion of complete freedom in their playing. While the ability to improvise is an important part of the work, the orchestra is not built along the lines of play as you please. There must be the closest teamwork, the most earnest submerging of the individual to the group unit. Since the now recognized trend is toward the interpolation of improvised solos. each man must be ready to contribute his own musical ideas, for filling in the breaks; but when the whole band takes up each successive bit of The rhythm player must "jamming" (improvising) and carries it through as a unit, the tonal effect must be as smooth and strument. If natural improvisa- true as the sound of a single instrument. In this tion cannot be learned, instru- sense, the work of the rhythm band is no less mental surety can; and it must disciplined than that of a symphonic orchestra. be of an unusually high order, while at the same time it offers greater creative to admit of instantaneous ad- and interpretative scope. (Continued on Page 634)

# The Contralto of the String Family

A Conference with

Emanuel Feuermann

Internationally Distinguished Violoncellist-Formerly, Head of The Violoncello Department, Hochschule für Musik, Berlin

# Secured Expressly for The Etude by ROSE HEYLBUT

is the startling descrepancies between the average young musician's talent, ideals, abilities, and his performance. His gifts and intelligence are generally of a higher order than his playing. If one talks to him, it will be found that he has worthy ideals and a willingness to work. But on hearing him play, one discovers that what he brings out of his instrument seldom keeps pace with what he has in his mind. Here is a strange

to "polish up" their playing. Some play with good intonation, some have a sense of style, most of them are industrious-vet none seems to know that a crescendo requires more than stronger playing, somehow and somewhere; that there are dozens of different ways to start the how according to the character of the phrase; that ways must be found to avoid a change of position, or that it must be changed so fluently that it is not noticed. A player cannot think of musical interpretation until he knows what he is doing, technically. A great talent asserts itself, but the average pupil needs guidance.

To a great extent, the lack of balance men- on the properties of physical matter. If the tloned can be traced to the teaching methods strings are touched at a given point, only one under which the student has been working. Regrettably enough, there are still many teachers who approach their work as a routine thing, without realizing the responsibility they owe both to music and to the pliable human material in their care. Many teachers remain the more or less thoughtless transmitters of whatever pre- explanation, the pupil, application. cepts their own teachers gave them, teaching in

ATSIXTEEN, I BEGAN TEACHING the violoncello in the Conservatorium at Cologne: teacher knows there is no single, fixed "system" and, ever since, I have divided my activities pupil as good a musician as his gifts entitle him between teaching and playing. What has struck to be, by inculcating those points of technical me most in these twenty years of experience and musical mastery that will assure him independent control of his instrument.

#### Significant Teaching

I have found it expedient to divide the subject of violoncello teaching into two highly differentiated phases, with a gradual transition between. The first phase deals with the instrument itself; the second, with interpretation based on technical achievement. The pupil must be shown lack of balance, and one wonders as to its cause, everything that applies to the handling of his Many young violoncellists have come to me for instrument, and nothing is too small to be ina short time, with the idea that all they need is cluded. The pupil must be shown how the violon-

cello and the bow are made. what their uses are, how to get the feel of them into his fingers, how to draw tone from them, to care for them-everything. From the first moment of taking up the violoncello, the teacher's duty is to familiarize the pupil with its ways and means, until he feels himself at home on the instrument, independently. During this first phase of study, the teacher is simply the demonstrator of unchangeable laws, which must be individually adapted to the physique of the pupil-a tall person holds a violoncello and bow differently from a short



definite tone results. If the bow is drawn in a given way, only one kind of tone results. All such details must be clearly explained and well understood. At this stage of progress, there can be hardly a question of "personality." There are

simply facts to be mastered. The teacher supplies The picture changes, however, when we apthe same way they were taught. The responsible proach the second phase of teaching. Here, the

instrumental aspect is no longer of prime concern. The pupil has learned how to handle his violoncello; he now applies his knowledge to the expression of music. Now is the time for him to he given fullest scope toward the development of his individuality; to drop blind obedience to question, to probe for himself, to listen critically to himself. The wise teacher keeps himself flexible to the adjustment of these two phases of work

The teacher must delve below the surface of the obvious in presenting the problems of instrumental technic. The use of the bow, for instance



EMANUEL FEUERMANN

shows how problems can arise where there should be none at all. The bow of the violoncello is relatively short, and individual arms differ in length and ability. The good musician reveals himself in his execution of related notes in a phrase. The secret of good phrasing is to change the bow so smoothly that the phrase is not interrupted by the mechanics of the process. There must be no wrong accents, no superfluous noises. Yet among the many young musicians who have come to me. only the fewest were aware of the importance of these problems. Their previous teaching encouraged them to imitate technical points, without regard to the sound produced. How different it would be if all teachers kept the sound uppermost in mind, leading the pupil to discover his own means of producing the most perfect tones and

#### Violoncellistic Problems

In the technic of the left hand, violoncellists are handicapped by the great size of their instrument. Thus the change of position becomes of utmost importance. Good finger work results as much from a clear conception of what must be achieved as from purely muscular action. In rapid passages, the mechanics of the change must be concealed. Runs must never be marred by the scooping, gliding sounds that result from an unskillful change of position. The change should be executed so suddenly in attack and so cleanly in fluency (with the single fingers put down so evenly) that the run sounds like one on the plano. where there exists no question of positional changes. On the other hand, however, lyrical passages require just the opposite technic in changing. Here, the change (Continued on Page 630)

Kings of the Keyboard-Liszt and Rubinstein

A Vivid Picture of Great Moments in Late Victorian Days

Gustav Ernest Eminent European Teacher

B EFORE ME LIE THE NOTEBOOKS of many vivid years, reservoirs of dreams of other glorious days. One by one I see the visions of great ones of former generations pass before me. They are now the silent memories of the art to which I have devoted my life. Of all that I have seen and heard, two stand out with a kind of overpowering, regal grandeur. All others are dwarfed by the magnitude of Liszt and Rubinstein. Is this due to the lurid fascination of my youth, when the world was filled with heroes and romance? Hardly. In the scale of experience I feel that I can judge the others who have come and gone since then. Still, the great, gaunt Hungarian and the fiery Russian stand supreme. About one year before his death (1885) Liszt was persuaded by his friends, pupils and publishers was never one of his to leave the seclusion of his home at Weimar in order to grace the performance of the Liszt Concerts in London. At that time it was my privilege to come to know him through meetings that had experienced and deno official connection with his public appearances.

It so happened that during Liszt's visit to London, one of the so-called "Prince of Wales Concerts" took place. The Prince of Wales, at that time, was Albert Edward (1841-1910), later Edward VII, who represented his musical mother, the Duke's fiddle Queen Victoria, at many important functions. He was a jovial, worldly personality, quite different from the straightlaced old Queen, with her austere dignity and conservative tradition which led to the coining of the word "Victorian." The Prince of Wales Concerts were given by a "gentlemen's" amateur orchestra, not excluding semiprofessionals, it is true, but with many very only once in public. competent players. The leader, or shall we say concertmaster, was the Duke of Edinburgh, while charity concert at the conductor was Sir Arthur Sullivan. The Duke which Patti sang was the brother of the Prince of Wales. The latter always used to fix the dates for the concerts and invariably arranged to be present with his sons and a number of gentlemen enjoying his special

#### Royalty Sets the Pace

The Concerts began at nine o'clock. The Prince was meticulously punctual to the minute. At ten there was an intermission during which those present adjourned to the adjoining room for refreshments. The programs were always suitable to the occasion, consisting largely of lighter music of Music. and tactfully avoiding more serious works which might have embarrassed the "gentlemen" participating. There was always a soloist, since few a chance of meeting the very popular Prince.

As a musician, the Duke of Edinburgh was a picturesque figure. If the orchestra had ever foilowed his royal lead, musicai chaos would have been the inevitable result. This, of course, was thoroughly and humorously understood, with that delicious subtlety so characteristic of the English. Many of them must have been roaring with laughter, internally, over the Duke's mistakes: but they never showed the faintest smile on their faces. Only an Englishman could look as serious as an owl and at the same time be exploding with mirth within. The Duke, however, was unabashed. When the first violins had nothing to do, he might be seen suddenly to take up his fiddle and have ever seen of the royalty of music. start again at the

wrong place, Counting strong points. His neighbor at the first desk (one of the most nendable amateur players I have ever known) would touch His Grace subtly with his elbow, at which would go down and a whispered conference would ensue, in which the Duke generously agreed with his less titled confrere. The Duke took a sojo part That was at a big Gounod's Ave Maria and he attempted to play the violin obbligato. The Royal Coliege of Music had just been opened. A witty but cynical critic, after hearing the performance, said that the Duke's playing proved conclusively the need for the Royal College

#### The Prince of Pignists

Liszt had accepted an invitation to be present artists, no matter how famous, would have re- at the concert mentioned, at which some of his fused to appear on an occasion which gave them compositions were to be performed. The hall was

usuai places. Nine o'clock came, nine-fifteen. nine-thirty, but no sign of Liszt. At last a message came: Liszt would be there before ten. He was in a neighboring hall at a concert being given by a former pupil. He made it a rule never to leave a concert before the end, knowing weil that wherever he appeared, it was he who was the center of interest and that his leaving before the end might be looked upon as a sign of significant

Music and Culture

disapprovai. Not long after the concert began, it was announced that Liszt's carriage had arrived. At once the Prince rose and, with that wonderful tact which made him the beloved of ail, went out to the top of the stairs to receive the oid Master. I see them still, as they entered the hali. Liszt who was considerably tailer than the Prince. walked at his right hand and in a kind of patronizing way put his left hand lightly on the Prince's shoulder. It was the gesture of one who knew that if it was a Prince who did him honor. it was a "King" who accepted the honor. He

acknowledged the thundering applause of the audience by a slight nod of his venerable head. He sat down in the seat which the Prince's eldest son (older brother of George V) had arranged for him. It was one of the finest demonstrations I

As the first part of the concert drew to a close, I had succeeded in finding standing room close behind the Prince and his guest The Prince then said with his winning smile that there was one great wish in the mind of everyone present. Would Liszt not crown the evening by playing, if even it were only the smallest piece? Why had not the Prince been warned that Liszt, in his old age, never played when he was asked to do so? It was one of the Master's idiosyncrasies. He did not wish to be asked "to oblige" like the ordinary player. He accordingly replied that he was sorry, but that he had had a very busy day and was too tired. The Prince repeated his request and received the same answer. Slowly the audience left the hall. deeply disappointed and yet richer by the precious memory of having seen Liszt.



RUBINSTEIN AT HIS PRIME This fine portrait and autograph was given to M. Isidor Philipp, of Paris, the year be-fore Rubinstein's memorable recital series.

## The "King" Obliges

The following evening a concert had been arcrowded. The Prince and his suite were in their ranged at the Athenaum. This time Liszt's pupil,

### Music and Culture

Bernard Stavenhagen, had taken the matter in hand. Liszt was received in the dining room at dinner by a committee. The menu consisted exclusively of his favorite dishes and the most exquisite wines. The expectant audience assembled in the concert hall. It was quite a different audience from that of the previous evening, which was composed largely of gentlemen to whom Liszt was, for the most part, merely a name. At the Athenæum was a group consisting mainly of men well known in literature and art. Many of them had studied Liszt's works. To them this night was the fulfillment of a long cherished

The Master came into the hall with a kindly smile, in appreciation of the tremendous ovation tendered him. He sat in a special chair in front to listen to the program of his works, which program, in consideration of his age, was mercifully short. His "Concerto Pathetique" for two pianos was the most important item. Although not one of his most inspired works, it was played upon this occasion with that academic exactness which must have been very trying to Liszt. But, during the early part of the performance, Liszt seemingly enjoyed the work of the players immensely. A hard day's program, a large meal, with the heavy wines of which Liszt had taken with his usual (not too small) share, proved too much for the Master. After a little, the old gentleman fell fast asleep and did not wake up until the last chord was struck. Then he beckoned for the two players to come to him, cordially shook their hands and thanked them for the pleasure they had given him. After a few more compositions, the guest book of the club was brought out and he was asked to put his name at the top of a fresh page. The rest of the space was left blank for all time so that it could not be "desecrated" by any other name on the hallowed page.

Then Liszt ventured, "If it pleases you gentlemen. I shall be glad to play something for you." A shout went up such as that famous room had never heard before. He began with Weber's Momento Capriccioso, and played it as if the years had no power over him. His wrist work was as light and feathery as ever. His chord playing in the most rapid tempi was a marvel of assurance and accuracy. His interpretation was characterized by a masterly freedom, a lightness and fluency, which in this case seemed most appropriate to the capricious significance of the title. When the applause following his playing had died down, he improvised for a minute or two and then played Schubert's beautiful song, Die Linden Lufte sind erwacht. Playing it is not the right word. I should have said that he sang it, putting in a few embellishments here and there, all in keeping with the character of the words. We listened to it as if in a dream. A few minutes later he left the room, leaving in the two little pieces a memory that all held sacred for the friends."

#### Another Keyboard King

Rubinstein was another Keyboard King who ruled for many decades. Probably the year 1887 was the most momentous in Anton Rubinstein's life, and possibly the greatest in planoforte history. It was then, after a lengthy absence from the stage, which he had devoted mainly to composition, that he resolved to tour the principal

lasting over three hours, he played what might be regarded as all of the most important works of pianoforte literature suitable for the recital, beginning with William Byrd (born 1538, 1540, 1542 or 1543, according to various authorities; died 1623) and finishing patriotically with a long series of pieces by Russian composers. Only one important name was missing-that of Johannes Brahms, his great antagonist. Rubinstein considered Brahm's music altogether too intellectual and quite unpianistic.

The programs and historical notes now before the writer simply amaze one by the gigantic task that the master had set himself and at the marvelous way in which he carried it through. It was not merely the prodigious technical feats that he executed, but rather the fact that his interpretations were so beautiful that one never seemed to notice the mechanical means. So irresistible was the beauty of his playing, so deep the feeling, so fervid the passion and abandon, that his audiences forgot the technical mastery needed to reach such an end.

Even as mere feats of memory, the programs were remarkable, especially as he was staying at a hotel where sufficient practice was impossible. His agent told me that only on the morning of a concert was he permitted to run through a program as lightly as possible. His great fear was that should he break down, he might be tempted to improvise something of his own.

#### Some Titanic Feats

At the first recital he played thirty-four pieces by William Byrd, John Bull, Couperin, Rameau, D. Scarlatti (Cat's Fugue and "Sonata"), J. S. Bach (preludes and fugues, Chromatic Fantasie. and others). Handel (E minor Fugue and Air with Variations), C. P. E. Bach, Haydn and Mozart. At the second recital he gave eight sonatas of Beethoven, among them the D minor, the Wald- concert. Vladimir de (Continued on Page 641)

stein, the Appassionata, and opuses 101, 109 and 111. In the last sonata, every note seemed to come from his innermost heart. In speaking to his conservatoire class, he once said about this work "Such a sonata seems even too great a treasure for this world to possess." His powers of endurance were something prodigious. During a concert he usually left the platform only once. In order to prevent the audience from applauding during the program and thus breaking the spell he held his hands for a few moments after each number, above the keyboard, and then with a few soft chords, he modulated to the key of the next composition and at once started afresh.

The third recital was devoted to Schubert (Der Wanderer Fantasia and Six Moments Musical) Weber ("Sonata in A-flat"), Mendelssohn, (Variations Serieuse and Eleven Songs without Words) to mention the most important program items

The fourth recital was dedicated to the works of Schumann exclusively, and, apart from a number of smaller pieces, there were the Fantasia Opus 17, the eight numbers of the Kreisleriana. the Etudes Symphoniques, the Sonata in F-sharp minor and the Carnaval, thus presenting the five greatest works Schumann had written for the instrument.

The fifth recital began with Clementi, went on to his pupil, John Field (three nocturnes), to Hummel, Moscheles (three), Henselt and Thalberg (one study and the Don Juan Fantasia). After these sixteen pieces, a program rich enough in itself, he went on to Liszt (Hungarian Rhapsody, No. 6, and No. 12; jour Soirées Musicales. three Liszt-Schubert songs, and the Fantasia upon "Robert le Diable"); fifteen pleces in all. which the aging virtuoso played with all the vigor, freshness and brilliancy of a young man just starting a program, not at the end of a long

# Make Progress by Making Friends By Mash G. Little

T TOW IS IT that you have more friends than of making friends, made an undying impression any of the other first class teachers in upon me. They were: town?" was the question asked of a teacher in a western city.

"Well," he replied, "I have often wondered myself. Some of my colleagues have had more celebrated teachers than I was fortunate enough to secure. Many of them are excellent pedagogs. The results of our work, as shown in pupils' recitals, are very much the same, if the greatly varying individual talents of pupils are considered. Perhaps the reason why I have more pupils is that I have always been a friend maker. It seems to me that all sensible business progress, other things being equal, is a matter of incessantly making, and pleasing, and thus retaining

This active person then went on to say that early in life, on a visit to Nashville, the "Athens of the South", he had visited in the outskirts of that famous college city the beautiful country home of Andrew Jackson, "The Hermitage", and had been shown a letter written to Jackson by his mother, Elizabeth Hutchinson Jackson. Jackson had enlisted in the American Navy in 1781, was captured and thrown into prison, and there he contracted smallpox. His mother secured his ettles once again with a series of programs more release and nursed him back to health. She then formidable than anything ever theretofore at- went to Charleston to nurse some neighbors contempted. Many believe that nothing greater has fined on a British hospital ship. This cost her

"Andrew, if I should not see you again, I wish you to remember and treasure up some things l have already said to you. In this world you will have to make your own way. To do that you must have friends. You can make friends by being honest, and you can keep them by being steadfast. You must keep in mind that friends worth having will in the long run expect as much from you as they give to you. To forget an obligation or to be ungrateful for a kindness is a base crime -not merely a fault or a sin, but an actual crime. Men guilty of it sooner or later must suffer the penalty. In personal conduct be always polite but never obsequious. None will respect you more than you respect yourself. Avoid quarrels as long as you can without yielding to imposition. But sustain your manhood always. Never bring a suit in law for assault and battery or for defamation. The law affords no remedy for such outrages that can satisfy the feelings of a true man. Never wound the feelings of others. Never brook wanton outrage upon your own feelings. If you ever have to vindicate your feelings or defend your honor, do it calmly. If angry at first, wait till your wrath cools before you proceed."

tempted, many penere that including bears and life. Her last words to her son, upon the value worth than virtuosity."—Leopold Godowsky "In playing, sensibility and feeling are of more

THE ETUDE

W HEN TOSCANINI'S BATON DESCENDS at the opening of a concert, it is a veritable key to a fairyland of beauty and romance. The history of the origin of the baton is somewhat obscure, yet we come upon it quite suddenly in the record of the Sistine Choir, in the fifteenth century, when it appeared in the form of a roll of paper or music, used to direct that choir; then it was called the "Sol-Fa." For many years thereafter, the batons employed were not made of music, but of paper or parchment. Possibly because they were music rolled up, they were supposed to carry special authority.

Here we have the earliest account of "conducting a musical body." It is known that in 1583 many musical leaders did not beat time, for the decline of polyphonic music, which reached its climax in the sixteenth century, rendered time-giving less necessary, and the baton was promptly laid aside. The idea of the early conductor as an interpreter had not been conceived, so that beating time, or conducting, fell into disuse quite naturally. In the seventeenth and early eighteenth centuries, masters of the type of Scarlatti, Bach and Handel conducted from the keyboard.

The first distinguished musician to consider the baton indispensable was Jean Baptiste Lully, born in Florence as Giovanni Battista Lulli. In 1633 he was brought to the court of Louis XIV of France, first as violinist, and later to spend his life there as music master of the brilliant court. He became very vain and did much to attract the eye of the court to himself. One such gesture was said to have been the use of a huge baton, an instrument six feet tall, which unfortunately was the cause of his death in 1687. He was conducting vociferously with this huge baton when he accidentally struck his foot, causing a serious injury. Gangrene set in and the unhappy Lully became the victim of his absurd pride.

Up to 1783 it was still customary to direct opera with the leader seated at the harpsichord, chiefly in Italy, but also in Germany, Rousseau says it was habitual to beat time audibly by striking the stick against the desk. Gesner's account of Bach tells

of the master's directing while he performed on the organ.

#### A New Technic

In later years, conducting became the art of directing all the performers simultaneously, play them. players as well as singers; and the new conception of conducting an orchestra is responsible for the expression that a conductor "plays on his orchestra"-he having greater power over his players than any musician has over his instrument. The mechanical element is removed in the relationship of conductor and the performer He tells of himself, "I took the baton from my glving the former more freedom. The great coat pocket, as I stood before the orchestra, and Theodore Thomas brought this fact home to himself when he laid down his beloved violin for the

The Story of the Mystic Stick

> The Part Played by the Baton in Musical History

Hattie C. Fleck



Howard Barlow, American conductor, assumes a striking pose at a rehearsal.

sponsible for every musician and consoled the loss of his "Geige" in the thought that he now played all instruments at one time. This realization urged the great conductor to study every instrument most carefully, although he did not

As late as 1820, Philharmonic Concerts in England were directed by the combined efforts of the first violin and another musician seated at the pianoforte who struck a few notes when something went wrong. When Spohr was summoned to England, he insisted on the use of the baton. gave the signal to begin," Alarmed at the gesture. other directors quickly protested against the propost of conductor and realized that he was re- cedure. Nevertheless, the baton triumphed as a married squaws and (Continued on Page 638)

timekeeper; and no one was seen again seated at the piano directing a symphony or overture. Later conductors, however, such as Mr. Leopold Stokowski, and others, have conducted with their hands instead of a baton.

The coined phrase, "playing under the baton, or leadership, of a certain conductor", originated in the recognition of the baton not as time giver, but as a means of indicating the conductor's interpretation. The slender stick eventually became one with the man who wielded it, as in the case of Arthur Nikisch, who followed a change of use of the magic stick until it appeared as if it had grown out of his thumb. The modern baton is an entirely different implement from that of the day of Spohr; it varies to suit an individual's taste, even as one's pen or walking-stick. Lightness, however, is considered in both weight and color of woods, and often aluminum is preferred because of these qualities. Telescope batons of aluminum have been upon the market for those who wish to pocket them. Modern sticks vary in length from fifteen to thirty inches, some conductors preferring thicker handles, made of heavier wood or cork. as a means of better balance in the hand. Cork insures against mishaps from moisture. Theodore Thomas would not take his place on the podium until he had assured himself that his order to have a second baton near his hand was executed. Once he had experienced the annoyance of a baton flying from his moist fingers during a vigorous performance of a notable Wagnerian passage.

#### Some Baton Idiosyncrasies

Conductors of the 19th Century were still largely content to use the baton to secure order and to indicate time markings, while marks of expression were designated mainly by the left hand, or by word of mouth at rehearsals. The modern director, using the lighter stick, guides it with the fingers instead of grasping it in the hand. He has learned that much more than a mere beating of time can be accomplished by authoritative wielding. With his

left hand he indicates subtleties of expression which the marvelous players of the modern orchestra have learned to follow with ease and

When Berlioz and Mendelssohn met in Leipzig in 1841, they exchanged wands as a gesture of mutual respect. Berlioz accompanied his stick with a flowery letter in which he mentions the "Tomahawk" and it is supposed that Mendelssohn was equal to a polite reply. In those days, the Indian stories of the American novelist. James Fenimore Cooper, were read and admired all over Europe. Consequently the brilliant French conductor wrote, "Dear Chief Mendelssohn, Great Chief: We have promised to exchange our tomahawks. Here is mine. Yours is simpler. The un-

# Record Discs of High Musical Interest

Peter Hugh Reed

"Symphony No. 104", known as the "London", and the latter by Beethoven's "Symphony No. 4. Op. 60." Beecham and Toscanini unquestionably written this-his first symstand at the head of the lists of conductors who make records for Columbia and Victor; their releases are inevitably the prized possessions of the discriminating music lover. There is a curious commentary on the ways of record companies first and last movements in the fact that Beecham's recordings can be own a certain Haydnesque purchased for a lower price than those made by conductors of lesser artistic status than he.

Haydn's so-called "'London' Symphony, in D Gavotte are more modern major" was the last of twelve he wrote for the in spirit. The work is well Salomon concerts in the English capital, in 1795. constructed and has long It is one of his most skillfully devised scores, as enjoyed a wide popularity. spontaneous and fresh today as it was the first time it was heard in London. The brooding, the London Philharmonic almost tragic note of the introduction prefaces a wholly carefree melody. As the late Philip Hale has said, the themes of this symphony are of from Sibelius' "Karelia "Blakelike innocence and galety." On first hearing they may seem of slight significance; but, as always with Haydn, it is not the character of the gaiety of the people of the themes but what he does with them that Karelia, a province in the gives them the interest. The lovely slow movement is subtly related to the introduction by its land. Cecil Gray points out rhythmic pattern.

Edwin Fischer and his Chamber Orchestra have already given us a fine performance of this sym- have been written by a Russian, phony, but his set fades beside that of Beecham. Beecham's performance is the more imaginative that of Fischer. And the symphony unquestionably gains in stature by being played by a larger orchestra like the London Philharmonic, which Beecham conducts (Columbia set M-409)

Beethoven in his "Fourth Symphony" followed Haydn's pattern of beginning with a solemn in- the Stokowski disc. troduction before a carefree first movement. Both composers paraphrase the dark before the daylight; for the gaiety, that follows the shadowed introductions in each case, is music of sunlight and bright elation. Curiously enough the "Fourth Symphony" of Beethoven never has been as popular as it should have been, especially as it contains one of his finest slow movements-a movement which presages those of his later symphonies. particularly the seventh and ninth. Toscanini, conducting the B.B.C. Symphony Orchestra of London, gives the best performance of this work on records to date. Mechanically, however, the set is not as good as Toscanini's other English recordings, and the breaks employed are frequently very poorly chosen.

Dimitri Mitropoulos, conducting the Minneapolis Symphony Orchestra, gives an admirably

OTH SIR THOMAS BEECHAM and Arturo incisive reading of Prokofieff's "Classical Sym-Toscanini were recently memorably reprephony, Op. 20" (Columbia set X-166). Although sented in the record lists of Columbia and there is more satire in this music than Mitro-Victor; the former by a performance of Haydn's poulos conveys, there is much to admire in the virtuoso playing of the orchestra he conducts.

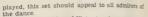
Prokofieff is said to have phony-in 1917, to prove to his detractors that he could recreate the classical pattern. And so we find the and Mozartean quality, but the slow movement and the

Walter Goehr, conducting Orchestra, plays the Intermezzo and Alla Marcia Suite, Op. 11" (Victor disc 12830). The music reflects southeastern part of Finthat this work is the only music of Sibelius that might

Saint-Saëns' Dance Macabre needs a deftly contrasted interpretation to make it interesting and expressive one; his range of dynamics excels to the listener. Stokowski has set a high precedent in his vivid performance of this music, a standard that Frederick Stock, conducting the Chicago Symphony Orchestra (Columbia disc 11251), does not attain. Moreover, the Stock recording is not so clear nor so richly sonorous as

> Some of Tschaikowsky's best ballet music is to a short time ago, it will be remembered, we had a be found in the score of "The Sleeping Beauty, Op. 66." During the latter decade of the 19th century this work was widely in favor. Revived in 1921 by Diaghileff, for the Ballet Russe, it did not meet with great success until revised into a shorter ballet which became known as "Aurora's Wedding." Constant Lambert, conducting the Sadler's Wells Orchestra of London, brings us a well chosen group of selections from "The Sleeping Beauty" (Victor set M-673), Since these selections duplicate only four of the numbers in the recording of "Aurora's Wedding", and are better

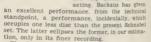
> > RECORDS



It was a good idea of Victor to release a record. ing of Debussy's "Petite Suite" in the orchestral transcription by Büsser, through which it is chiefly known. Although originally written as a plane duet. Debussy seems to have approved of Büsser's transcription, since he conducted it himself on more than one occasion. But why Victor chose to put forward at this time a recording of this work, that is all of ten years of age, is not comprehensible; surely the popularity of such pieces as En Bateau, Cortège, Menuet and Rollet which comprise the suite, deserve a modern recording. Although Coppola gives a smooth performance of these pieces, the lack of contract

> in the reproduction leaves much to be desired (Victor set M-674)

Artur Schnabel, turning his attention to Brahms' "Piano Concerto in D minor. Op. 15", plays with far less conviction than in the recordings he has made of the Beethoven concertos. In only one of the three movements can the planist's performance be completely praised, and that is in the oft-regarded anti-climactic finale, which Schnabel piavs with a gusto and incisiveness that belie that statement. In its overlong first movement, and in the adagio, the planist is guilty of some poor passage playing and a good deal of "wood-chopping." Technically all three movements are very difficult and ex-



Sir Thomas Beecham, eminent British

conductor

The Primrose Quartet, named after the celebrated artist who is the founder and viola member of the organization, makes an auspiclous début on records in Smetana's "Quartet in E minor ('From My Life')" (Victor set M-675). Only worthy performance of this work by the Curtis String Quartet. Comparing the two we find the individual playing of the Primrose Quartet by far the better, particularly in the Polka, the slow movement and the finale. The interpretations of both are to a marked degree similar; but not the recordings. That of the Curtis set is especially fuil and cpuient, while that of the Primrose is frequently attenuated in the higher strings and more intimately reproduced. Those interested in this work, one of the most noteworthy of all Bohemian compositions, would do well to hear both recordings, to decide whether superior playing entirely makes up for superior recording.

Yehudi Menuhin, accompanied by Henrik Endt at the piano, gives an artistically restrained performance of the "Violin (Continued on Page 648)



SEPTEMBER, 1940

# A Preview of The Year's Musical Films

Donald Martin

HE BUSINESS NEW YEAR of the motion picture world begins September first. During the early summer weeks the great producing companies hold their annual conventions, using these occasions to make public the types, trends, and individual dramatic properties that will take their chances with the public during the forthcoming twelve months. This offers an interesting opportunity of scanning, at a single glance, the quantity and quality of musical material to be released to the nation's screens during the season of 1940-41. The complete list of production releases includes dramatizations of best selling novels, adaptations of stage successes, and original motion picture scripts, many of which will include music as part of their atmospheric setting, and all of which, presumably, will contain the usual doses of incidental music by way of establishing mood and background. These, of course, will add considerably to the amount of music (and the number of musicians) required to round out the full motion picture year. But the forthcoming films previewed here treat music neither as a handmaiden nor a party of the second part, but as the "show" itself, equal in importance with the

RKO-Radio Pictures announces at least five important musical films for the coming year. "Too Many Girls", George Abbott's own production of his current Broadway success, will include in its cast Lucille Ball, Ann Miller, Frances Langford, Desi Arnaz (from the original stage version). Ernest Truex, and Marie Wilson, John Twist has adapted the George Marion play, and the music and lyrics are by the popular team of Richard Rodgers and Lorenz Hart. Kay Kyser and his Kollege of Musical Knowledge will star in a novelty feature produced and directed by David Butler. "No, No, Nanette", the famous Broadway musical comedy with music by Vincent Youmans, will star Anna Neagle under the production-direction of Herbert Wilcox: while "Sunny", the Charles Dillingham success with a score by Jerome Kern will serve as a second starring vehicle for the same charming British actress. "They Met In Argentina", an exciting South American musical, produced by Lou Brock (who made "Flying Down to Rio") will include Maureen O'Hara, Gene Raymond, and Alberto Vila in its cast, and promises an interesting score introducing two new Argentine rhythm dances.

Universal Pictures plans seven productions of significance to those interested in music. It is believed that the most important of these are two new films starring Deanna Durbin, both produced by Joe Pasternak and directed by Henry Koster (who is responsible for the direction of most of Miss Durbin's previous successes). Two pictures are to star Gloria Jean, the talented young singing star who made such an auspicious beginning (Continued on Page 628)



# What Are the Air Waves Saying?

DLANS FOR THE COMING SEASON of the NBC Symphony Orchestra recently have been announced. After a rest period of several months, undoubtedly much needed after the strenuous season of last year and the subsequent tour in South America, Toscanini plans to return to the NBC podium on November 23rd. It is announced that during the coming season he will conduct fourteen concerts. The orchestra will give in all, however, twenty-four concerts; and the series will start on October 12th, when the conductor will be Hans Wilhelm Steinberg. features have been "firsts"; and prominent Although Goldcerts, including November 16th. Steinberg originthrough his association as an assistant to Toscanini in festivals at Salzburg. Later Toscanini also served as the first conductor of the Palestine Symphony Orchestra.

Toscanini will be the head of the orchestra. It City's Carnegie Hall, where the acoustics are Carnegie Hall concerts are November 23rd (Tos- can musicians,

canini's first concert of the season). December 28th, February 22nd, and April 19th, the last concert of the season.

From January 4th through January 25th, Alfred Wallenstein, the musical director of Station WOR (Mutual Broadcasting System), will assume leadership of the orchestra. From February 1st through February 22nd. Toscanini will take over his second period as conductor; and from March 1st through March 22nd. Georg Szell will be director. The last four concerts of the series, March 29th through April 19th, will again be under the direction of Toscanini

The announcement of Alfred Wallenstein's four concerts with the NBC Symphony Orchestra will please his many radio friends. Wallenstein and Toscanini have long been

friends. The former was first violoncellist of the to 10:00 P.M., EDST), the program found much New York Philharmonic-Symphony Orchestra appreciative response. Goldman's organization grams, many of which are as unusual as they are worth while, but WOR wants it known that it is equally proud of its eminent young conductor and musical director. Many of Wallenstein's radio

ALFRED WALLENSTEIN

Reputedly a descendant of the famous seven-

teenth century soldier and statesman, Duke

Albert von Wallenstein, Alfred was born in Chicago in 1908, started his career as a

Alfred Lindsay Morgan

Mr. Steinberg is scheduled for the first six con- among these are his now famous Mozart cycle man plays and his Bach Cantata series—both of which have ally came into the limelight a few years back, been successfully featured for the past two years the rousing ferand will undoubtedly be heard again this coming season, barring the domination of the airways brought him to this country to assist in the form- by politics and international news. Mentlon must ation of the NBC Symphony Orchestra. Steinberg be here made of his latest program-heard of late on Saturday nights from 9:30 to 10:30 P.M., EDST-called "An American Choral Festival." From November 23rd through December 21st, This last is another musical "first" for radio. In this hour of choral music, it has been the Amerlis interesting to note that four of the Toscanini can heritage that has been stressed; and thus concerts are planned to be given in New York such works as Randall Thompson's "Americana" and the dramatic cantata, "The Captive", by better suited to a symphonic broadcast than Victor Herbert have been scheduled, together those of Studio 8-H in Radio City where the with compositions by Deems Taylor, Horatio orchestra is usually housed. The dates of the Parker, Henry Hadley and other leading Ameri-

been a recent heightening of interest in choral mu-"radio has generally neglected this important form of music. American composers have written great choral works-as great as anything produced in Europe. In 'An American Choral Festival' it has been my intention to produce for the radio public representative examples of these American chorals."

Edwin Franko Goldman and his Band have been featured not only for the crowds who have gathered nightly this past summer on the Central Park Mall in New York City, but also for Mutual Broadcasting listeners from coast to coast. Although radio listeners got only a half hour broadcast once a

some years back when Toscanini was its perma- is generally recognized as the world's foremost some years near the research has figured prominent conductor. Wallenstein has figured prominent conductors. Wallenstein has nentlyin radio news in the past year. WOR, in New it has been a feature of summer life in New York.

RADIO



James Melton, popular radio tener

sics, and semi-classics," says Mr. Goldman, "When we first started out, our concerts were usually composed of marches and light compositions. People would walk out on us if we dared to play anything classical. We couldn't play a "Although there has complete symphony or an all-Beethoven program. But in recent years radio has so raised the general level of musical tastes that audiences now sic," Mr. Wallenstein says, demand the great composers. Today we can play concerts of Beethoven works-and even all-Bach programs."

programs are

principally con-

corned with clas-

Speaking of band programs, the broadcasts of the United States Marine Band have a wide listener response. Particularly interesting have been the concerts given by this organization on Saturdays over the Columbia Network (3:00 to 3:30 P.M., EDST). The band broadcasts from Marine Barracks at Washington. It is directed by Captain William F. Santelmann, who has a reputation for program making. Recently in his Saturday broadcasts he has featured compositions by leading North, as well as South, American composers. Other broadcasts by the band have been heard weekly of late over the NBC-Blue Network (Thursdays-2:30 to 3:00 P.M.

Two young singers, James Melton, tenor, and Francia White, soprano, have been responsible for the popularity of "The Telephone Hour", the radio show which has been scheduled Mondays 8:00 to 8:30 P.M. EDST, NBC (Red Network) Backed by Don Voorhees and a fifty-seven plece orchestra, these two singers have been heard in semi-classical and operatic music. Less imposing have been the numbers by the Ken Christle mixed choir of fourteen voices, which have been interspersed in this program; and, considering the quality of the musical entertainment on the than merely intelligently informative.

James Melton has not sung better at any time during his radlo musical career than in the Telephone shows. Widely known as a radio star, Melton, in recent years, has been acquiring valuable experience both in (Continued on Page 636)

THE ETUDE

# The Etude Music Lover's Bookshelf

## Music As A Profession

These are days of musical statistics. Many well meaning agencies are endeavoring to find the truth about the number of musicians, music lovers, and students of muslc in America; but the estimates are so at variance that it would seem that there is a great deal of all around guessing going on. "Life", some time ago, put forth that there are 155,000 bands in the United States alone. Howard Taubman, in his "Music as a Profession", puts the figure at 50,000 and upwards. He claims, however, that there are in America 50,000 amateur symphony orchestras, and more than that number of glee clubs and choruses. Whether he is right we do not know, but we like to think that music is progressively prosperous. Mr. Taubman claims that it is a billion dollar industry. We should not be surprised if it were found to be even larger. He calls attention to the fact that Nelson Eddy has earned as much as \$600,000 a year, or eight times the salary of the President of the United States. Very few magnates in any field equal Mr. Eddy's "take." It ranks him with Paderewski and away ahead of Menuhin, Kreisler, Heifetz, Rachmaninoff, Flagstad, Tibbett or Crooks. But Mr. Eddy would not have had anything like this income, had it not been for the radio and the

Vocational guldes may be exceedingly valuable, particularly when they appeal to those who aspire to "white collar jobs", which presupposes that the ambitions of the individual are supported by superlor intelligence, talent or genius.

If you or your children, your brothers or sisters, or your boss's best friends, are thinking about taking up music, we recommend that you read this book full of incidents and advice. Perhaps you are just starting out. If so, you will find the book very helpful, and largely because, unlike many works of this kind, it is not interwoven with discouraging admonitions. Music, as an industry, has many ramifications that have very little to do with it as an art, but are directly connected with the machinery of modern business. Anyone contemplating taking up music as a profession, or as a career, must become acquainted with this machinery, which, if properly used, will help him to sell his artistic wares and protect his income from unfair competition. We are sure that many Etude readers will find this book most helpful. Its sixteen chapters cover all phases of musical life from which income great or small may be derived. The statements are well balanced and conservative, and we belleve that the book will do a great deal of practical good to those contemplating entering the profession

"Music as a Profession" Author: Howard Taubman Pages: 320 Price: \$2.50 Publishers: Charles Scribner's Sons

#### THE STORY OF THE PIANO

"No one volume about the piano has ever been published covering all masters of interest to professional and amateur pianists, teachers, students and lovers of the piano and its music. The cost of assembling individual works to cover all plano subjects, would be almost prohibitive," B. Meredith Cadman

This is a quotation from the jacket on the new book "The Piano"-Its History, Makers, Players and Music-by the indefatigable compiler of musical information, Albert E. Wier. This is emphasized by the fact that he lists in his bibliography one hundred and nine books upon the piano, which he has consulted; and these represent only a fraction of the great volume of materials that has been written upon the instrument in many languages.

The book discusses in an excellent sequence of chapters the "History and Construction of the Piano"; the "Development of Piano Music";



ALBERT E. WIER

"Piano Teaching"; "Piano Technique"; "Interpretation of Piano Music"; "The Piano in Ensemble Music": and "The Art of Two-Piano Playing." There are also a long list of the finest piano records and a biographical dictionary of pianists. Mr. Wier traces the progress of keyboards from the earliest instruments to the present time. It is not known, for instance, whether Ctesibus, who is credited with inventing the hydraulic organ in the second century, employed a keyboard resembling in any way that of the present one. It is known, however, that the great Halberstadt organ, built in 1361 A. D., had a full chromatic scale. One year after Columbus discovered America an organ was built in Bamberg, which sur-

BOOKS

Any book listed in this department may be secured from THE ETUDE MUSIC MAGAZINE at the price given plus the slight charge for mail delivery.

prised the world with "three and a third octaves." At that time the keys were very wide. What now occupies the space of a fifth, was then about the width of the modern octave.

Slowly through the centuries the keyboard and the keyboard instruments gradually became more suitable to the needs of the art; and as the art itself developed the instruments improved with it.

Then, about 1709, Bartolommeo Cristofori made his "loud-soft", or "Fortepiano", the first of the keyboard instruments in which the quantity of the tone began to respond to the needs of the player. This is the granddaddy of our modern pianoforte.

Then comes a long procession of inventors and manufacturers. Silbermann, Ferrini, Friederici, Father Wood, Zumpe, Broadwood, Clementi, Erard, Stein, Hawkins, Allen, Babcock, Smith, Chickering, Bechstein, Steinway, Mason and Hamlin, Baldwln, and perhaps dozens of others who deserve positions in the hall of fame of piano manufacturers. Mr. Wier presents an international list of piano manufacturers in alphabetical order, with the date of the foundation of each firm. Notwithstanding the size of the book, its scope is necessarily limited to a relatively restricted list of composers. It has interesting and helpful hints upon technic, performance and interpretation. The work is of notable value for college and public libraries.

"The Piano" By: Albert E. Wler Pages: 467 Drice: \$3.50 Publisher: Longmans, Green & Co.

#### THE ROOTS OF POLYPHONY

Where and how did polyphony arise? The best concise answer to this we have yet seen is to be found in "Sixteenth-Century Polyphony", by Arthur Tillman Merritt, associate professor of music at Harvard University,

When J. J. Fux published his "Gradus ad Parnassum", he has been said to have made a kind of musical penal code which has afflicted counterpoint ever since. What he did, however, was to collect the musical prohibitions and inhibitions of his predecessors.

There seems to be no way in which the human mind may be better disciplined to understand the great mystery of musical composition than through the rational study of counterpoint. This is no work for novices. (Continued on Page 639)

OTATION IS ONE OF THE MOST USED but least comprehended muscular means in piano playing; because it so often merely assists in the function of the principal touches, like the roots of a tree that remain unseen but support the heavy weight of the trunk and branches. In other words the rotary muscles of the forearm, upperarm, and trunk of the body, are muscles of the synergic order, whose function is to remain flexibly controlled throughout the entire gamut of the pianist's actions and re-

Teachers will find that technic more readily explains itself when rotary aid is afforded the pupil, and that through it a considerable part of technical drudgery will be eliminated.

#### Stressing Flexibility

As has been suggested there are three possible types of rotation applicable in piano playing: forearm, upperarm and body-trunk rotation.

Forearm rotation, the most difficult, is apparent even in the simplest finger passage. In fact one cannot play anything properly on the piano, without an adjustment of the muscles controlling forearm rotation; because the least stiffness or looseness on the part of these muscles will totally inhibit correct touch.

Upperarm rotation, almost entirely neglected by the immature pianist, is absolutely necessary when leaps, or movements, are made involving abduction and adduction of the upperarm (out and in movements). When upperarm rotation is not properly sensed, the correct attack to a note, phrase or chord, after a leap is impossible.

Body-trunk rotation, almost always taken for granted if thought of at all, is extremely important when reaches to the extreme and opposite ends of the plano keyboard are being made. The absence of cooperative body-trunk rotation causes the pianist to assume more or less awkward angles and positions instead of preparing the way for a free and relaxed position which his playing equipment must assume in order to render perfectly the task at hand.

Body rotation concerns the twisting of the spinal column; and the large mass of muscular tissue concerned with these movements is capable of tremendous power, if sufficiently understood and put to use.

Finally, rotation can be brought into its correct function, as already affirmed, of being a substantial aid to the pianist throughout the many problems of technic, which, if properly applied, will result in musical artistry.

#### Utilizing Muscular Control

There are two special cases where forearm rotation fulfills an indispensable assistance in piano technic. The first involves a pliable adjustment of the forearm rotary muscles in scale. broken chord and arpeggio passages; and the second concerns the bringing out of one or more melody tones in chords.

In the case of the former, a comprehensive mastery of this species of rotation can be more easily obtained away from the piano. The student can permit a portion of arm weight to be rothumb to fifth finger on the edge of a table. The firm surface of the table will give him a much bility. better means of contact than movable keys, as

Rotary Exercises Develop Piano Playing

Harold S. Packer



HAROLD S. PACKER

phases concerned with this process, other pairs of fingers may be experimented with and the movement gradually lessened in its scope, permitting in the final stage these fingers to act only without visible action on the part of the forearm rotary process. When a complete sense of cooperation has been experienced, the same process can be done at the piano.

The following excerpt from Le Coucou, by L. C. Daquin, illustrates here, as it does throughout the entire composition, a pressing need for forearm rotary adjustment

At this juncture, it must be borne in mind, however, that forearm rotation is not a panacea for weak and ill-timed finger touch: its functated, by means of forearm rotation only, from tion is to assist—and assist it will and must—but it cannot support the entire muscular responsi-

The second use of rotation in conjunction with it remains a constant surface on which to sense chord passages will be more readily understood weight transference through controlled muscular and more easily applied, once the above phase balance. Once these fingers experience, through of forearm rotation has been mastered. Here

Mr. Harold S. Packer was born in 1901. at Kingston, Ontario. After study with excellent local teachers, he received a diploma as an Associate of the Toronto Conservatory of Music. He later took a post-graduate course at this conservatory, under Ernest Seitz, and then taught there for three years, under Dr. A. S. Vogt. Since that time he has devoted himself to teaching, composing, conducting, and has contributed very interesting and practical articles to The Etude .- Editor's Note.

that must predominate. Since the key representing this note must be depressed a fraction of a second before the other notes of the chord-an action too quick to be heard or seen except that the tonal result conclusively proves the authenticity of this muscular fact-one must create the proper fixity on the side of the arm bringing out the melody tone. The following experiment will

Grip the forearm above the wrist and, without visible movement, simultaneously twist the arm towards the point that is to be fixed and the hand in the opposite direction. Once the proper relation between the prime mover, the muscle mainly responsible for the action, and the antagonist, the opposing muscle, has been sensed, the pupil will be able mentally to direct these muscles in performance, without assistance of this nature and to apply them wherever rotation of this type

The following example, taken from Schumann's Grillen Op. 12, No. 4 .- a work demanding almost constant need of this type of rotation-gives us much scope for its study and application.



Upper arm rotation is a remarkable means of obtaining poise, pliability and control. Whilst this muscular agency is most needed when leaps are made concerning out and in movements of the arm as seen in the bass of Chopin's Nocturne, Op. 62, No. 2., it also serves to assist the pianist to gain control in the melody of the treble in baance. Once these inights experience, unlocal to the physiological and psychological one must lean towards the particular melody tone to help carry the arm to \*Continued on Page 656\* the self-same work. Here the muscles control-

THE ETUDE

TAVE YOU BEEN invited to sing for this occasion, or that? Are your songs appropriate? Are they well prepared? Does your voice ring with all its natural vitality when you sing them? Is it clear, smooth, enjoyable to listen to? Does it convey your sincere inner feelings? Have you a deep determination to make this your finest per-

Many years of the teaching of singing have disclosed to the writer that much time can be saved, and progress quickened, by developing tone production on songs themselves, rather than by means of comparatively abstract exercises. The very need to improve your vocal emission stimulates one to take each advance step more firmly. Moreover, songs keep the mind in line with the ultimate goal-the expression of personal feelings-whereas mere exercises detach one from it. At the same time, the student is steadily accumulating an excellent repertoire.

To show how the voice and self-expression may be developed by means of a song, suppose we choose the widely known art song, Dedication, by Robert Franz, It will be found to be useful on many a program, and it will be enjoyed for its haunting melody and for its poignant sentiment. It is a "must" in the repertoire of every reputable singer.

#### So Study Begins

Let your procedure be systematic, Independent of the words, use the music as an exercise on which to practice some principle of singing that will build your voice, Independent of the music, use the words to bring forth self-expression. Dream about them until their meanings and feelings, their sentiment and mood become associated with some personal experience, real or imagined. Learn to recite them aloud from memory, realistically and expressively, with fine pronunciation and clean cut enunciation. Practice the song as though it were an evereise as shown in the illustration

Stand in good posture for singing, and so near to the piano's keyboard that you can play the melody with your finger tips. Before uttering a

Are You Ready to Sing in Public?

Crystal Waters Substance of Vocal Study"

sound, remind yourself of the underlying principle sensations from your throat by pressing out on of good vocal production: A rising column of air your lowest ribs. When this becomes perfectly is acted upon by vibrating vocal bands, thus start- easy and comfortable to do, increase the rib exing energy waves which become amplified in the spaces through which they pass on their way out.

Let us assume that your next forward step is the coördination of the muscular activity which conforms to this acoustical law. As each musical phrase is the expression of a single musical idea, sound. The coordinations necessary for good tone production, from start to finish of each musical phrase, will be revealed to you by Nature, if you precede your singing with what athletes call "shadow work," After expanding for a deep, comfortable breath, your shadow work is to prolong the whispering of a vowel, such as a---the end of the phrase you are playing with your finger tips. No, not a blow, nor even a soft murmur, but a genuine, almost inaudible whisper, such as you use when you wish to be heard by no one but the person next to you. Not that the whisper itself develops the vocal

bands. It does not, for they should be as relaxed as possible. But it shows how to test and to improve coördinations in four different ways;

- 1. To supply the air column from start to finish of each phrase.
- 2. To maintain a loose open throat passage fully and freely;
- 3. To discover the forward tongue position which promotes the maximum of characteristic overtones with the minimum of effort for each vowel-

## Test and Improve Your Rising Column of Air

Using a prolonged a-, alternately whisper and then sing each phrase, to the end of the song. Does your breath escape too quickly at the beginning of each phrase, leaving very little with which to continue to the end? Do your first tones sound more vital or more breathy than the last ones?

To improve your breath-flow, plan a longer,

VOICE

smoother whispering of the vowel. As you whisper, notice how Nature responds to your will to produce a long, even breath stream. You will discover that two different muscular actions are working together to help you. First, the ribs become more firmly extended to retain and regulate the flow of air; and then the abdominal muscles of the lower trunk (the lower, the better) pull back toward the spine to supply the rising column of air.

Since Nature's way is the best way, develop and strengthen these two muscular actions independently of each other. Strengthen the rib muscles, by expanding for a breath and maintaining an open throat and extended ribs for ten seconds-then quickly and completely collapse and exhale, to expand instantly for the next extension for ten seconds. Repeat ten times. Remove the crowding

tension time to fifteen seconds, later to twenty, then thirty seconds.

Strengthen the abdominal muscles by alternately inhaling by expansion and exhaling by sighing out vigorously, pulling back the abdominal muscles with energy to do it. The secret of it must be sung as one unbroken unit of flowing successful deep breathing lies in never confusing these two opposing movements.

- 1. Swing out to inhale by completely relaxing the muscles used to pull them back.
- 2. Swing back to exhale without a trace of muscular resistance hanging over from ex-

When you return to alternately whispering and singing the phrases of your song-exercise, it will be surprising how much steadier and fuller toned your voice sounds. As the days go on, deep breathing will become more and more comfortable and enjoyable.

## Test the Liberation of Your Vocal Bands

Now analyze the tonal quality of your singing lines. Does your voice sometimes sound harsh and scratchy? Do your higher tones sound strained. or squeezed and thin? Do your lower ones sound coarse-fibered, or weak and dull? If so, then which liberates the vocal bands to vibrate throat constriction must be interfering with the normal action of the vocal bands. There may be a "climbing up" or "pressing down" for pitch. Most singers have constricted throats at first.

Remember that the vocal bands alone make no sound. They simply wave back and forth, faster 4. To increase and diminish the tone, thus ex- in response to your mental image of a high pitch, pressing the rise and wane of your emotional slow for a low one, thus acting upon the rising column of air to produce high and low tones. Such adjustments are not up and down, as the terms "high" and "low" may lead one to believe. Whatever they are, the singer has no direct control over them. Her work lies in liberating the vocal apparatus by relaxing and opening her throat passage

> You can test whether or not your subconscious muscular control, like aggressive little fingers, is interfering with your self-acting vibrator. Notice that during the whisper your throat is so loose and open that you have no sensations there. As there are no nerves in the vocal bands to report their action, it should be as sensationless when you sing, regardless of the pitch.

#### Music and Study

Test and Improve Your Vowel Resonance

Now sing the words and music of the song. Listen critically, syllable by syllable. Do all your tones sound as vibrant as when you were practicing with the one vowel tone? Or do some sound metallic, muffled, swallowed, shrill?

The tone of every syllable is its vowel. Purify the vowels, and the tones will be purified. Test the tongue position for each vowel, and see if the fault lies there. Standing before a mirror, drop the lower jaw sufficiently to insert between the teeth two fingers lying side by side, while the tongue lies relaxed and touches the front teeth. Without stiffening the jaw or pulling back the lips, prolong the whisper of one vowel at a time. It will be discovered that during the whisper the tongue approximates the correct position for each vowel as given in any table of phonetics (one will be found in the chapter on vowels in my text

#### Test and Improve the Expressive Shaping of Your Phrases

To sing expressively, shape the feeling-curves of your phrases by swelling and diminishing the voice to convey the swelling and waning of the emotional content. Here again, depend upon Nature, through the shadow work of the whisper, to show how vocal sounds are naturally increased and decreased in volume. Start with a soft whisper and increase it to loud; then start with a loud whisper and decrease it to soft. Do not the abdominal muscles increase their action for the first and decrease it for the second? Experiment with this when singing, and it will be found to be not difficult to shade phrases in response to your

As a guide in this mode of expression, all the phrases of Dedication have been marked. Shadow each phrase with the prolonged whispering of a single vowel, increasing its sound when the indication is

and decreasing it when the indication is

Then sing the phrase and utilize the same breath activity. When satisfied that the feeling curving of each phrase is expressively molded, sing the words and breathe into them your own personal

After three or four weeks of such practice on a song, it will become as familiar as an old folk tune. Practice all songs in this way, and they will "settle into your pipes," as the artists say. Such intimacy works miracles in eliminating nervousness when singing the song in public. Not only will the voice sound better than ever, but you will enjoy singing. Audiences always crave to see and hear a singer who sings for the joy of it. The end of that rainbow may not be for you so distant as has been imagined.

## A Thought for Teachers

"When young and full of hope, we all endeavor to shape our own destiny; only later in life do we learn that it is less important to reach the goal we have set ourselves than to help others on their journey."-Basil Maine, eminent English music critic.

# Help Your Child to Like Music By Dorothy Bowman

A child who is a beginner in music, or who has not studied it very long, often needs some incentive to further his interest in the art. He really may have talent, but perhaps he has been forced

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# FIFTY YEARS AGO THIS MONTH

EDWARD BAXTER PERRY, one of the first of American pianists to be internationally recognized, and through his "Lecture Recitals" a genuine apostle to American musical culture, said to readers of THE ETUDE, in a discussion of "What Shall We

"There is an old saying, 'A live yeoman is better than a dead hero'; and it applies here. The most cheap and flippant waltz, if given with spirit and hearty enjoyment, bringing the rhythmic element, if nothing more, into strong prominence, has more real artistic character, is more tolerable, than an indifferent, unintelligible, sleepy presentation of the mutilated corpse of a noble classic.

"If you do not enjoy a composition, one of two things must necessarily be true. Either there is nothing in it to enjoy-in that case it should never be played by anyone-or you do not understand it, in which event be very sure that your audience will not. Others will always feel and share your indifference and generally multiply it tenfold. By understanding a composition, I do not mean merely the intellectual grasp of its form and general character, but the ability to sympathize with and fully enter into its spirit, so as to impress it upon the listener.

"Nearly all, even among the great artists, those possessing most breadth and versatility, are subject to certain definite limitations of this kind, which it is never wise for them to transgress. There will always be one or more of the recognized masters of composition in those works they do not glory; one or more of the legitimate phases of musical thought and mood in which they cannot subjectively participate. It is generally admitted, for instance, even among the most devoted admirers of that veteran lady pianist, Madame Schumann, that she cannot play Chopin, and when works by that master are announced for her performance, it is mildly whispered in Frankfort that she had made 'an unfortunate choice.' Thus von Bülow cannot play a pure lyric even tolerably, though he excels in most lines of work and commands, in addition, one which is wholly beyond the reach of most players, and, some claim, even beyond the range of instrumental rendition altogether: I refer to the arch, the whimsical, what may be denominated the humorous in music. D'Albert, in spite of his tremendous power, breadth, and speed, is, strange to say, so unsatisfactory as to be almost impotent in climatic effects; and De Pachmann, though he has the most exquisite appreciation and control of the lyrics of Chopin, the daintier, more tender and graceful of his compositions, fails of the passion and dramatic power for the larger works, and thus is falsely designated the greatest Chopin player of the age."

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to take lessons against his will. Very often teachers fail to encourage interest because they make lessons merely dull routines. Consequently, some pupils dislike playing, and their advancement, if any, is forced

An excellent way to cultivate a child's interest

in music is by encouraging him to keep a music scrapbook containing pictures and clippings of noted composers, and of various types of instru-

Several years ago a publishing company printed a small volume devoted to a condensed history of music, and some world famous masters. Numbered spaces were left, and a package of pictures corresponding with the spaces were given along with the book to be pasted in the blanks. This tiny volume not only helped further pupils' interest in music but also extended their musical knowledge considerably.

Even if a child keeps his own hand made scranbook, it will be helpful. He may devote several pages to a certain composer and find pictures and clippings concerning the person's life.

Besides the musical magazines, newspapers and children's magazines very often devote space to music. These and other sources will provide mate. rial for the scrapbook. Colored pictures are especially attractive. Perhaps your boy or girl has a flair for art. If so, he or she could paint the illustrations and even sketch rough outlines of the composers he intends using.

This pastime is beneficial as well as interesting The daily practice will be not merely a period of drudgery, for the pupil will be able to pick up a new selection by a well-known composer and say "Oh, I learned a lot about him."

# A Royal Line of Artists By Anna E. Hulman

Of interest to piano students, and particularly to pianistic descendants of Liszt and Leschetizky. is the line of great planists that proceeds unbroken throughout the history of keyboard artists. to the beginning of the fifteenth century.

Of special interest to former students of Liszt and Leschetizky, the greatest masters of their day, is the fact that all of their direct musical ancestors, from teacher to pupil, were likewise the most famous masters of their time. Members of the Leschetizky class took great pride in the fact that they were descended from Beethoven-Leschetizky was a pupil of Czerny, and Czerny of Beethoven-but perhaps not all are aware that their musical lineage extends to the very beginning of the history of modern music, embracing the immortal crown of no less a personage than the great Bach himself, as it proceeds down the

Investigation of this detail of musical history. revealed the following unbroken line from teacher to pupil through five hundred years, to the great founder of the Gallo-Belgic School, Guillaume Dufay, the uncertain details of whose early life bring the chain to an end. Proceeding from pupil to teacher:

Theodor Leschetizky, 1830-1915. Carl Czerny, 1791-1857. Ludwig van Beethoven, 1770-1827. Christian Gottlob Neefe, 1748-1798. Johann Adam Hiller, 1728-1804. Gottfried Homilius, 1714-1785. Johann Sebastian Bach, 1685-1750. Johann Christoph Bach, 1671-1721. Johann Pacheibel, 1653-1706. Johann Kaspar Kerll, 1627-1693. Girolamo Frescobaldi, \*1583-1644. Luzzasco Luzzaschi, 1516-1607. Cyprian de Rore, 1516-1565. Adrian Willaert, 1480-1562. Josquin des Pres. \*1450-1521. Jean Okeghem, \*1430-1495. Guillaume Dufay, º1400-1474. . About that date.

THE ETUDE

# The Greatest of the Garcias

The Romance of Maria Malibran-The First Great Prima Donna to Visit America

Robert Hernried

TIKE A SHINING CONSTELLATION, the star not only because of the of Maria Malibran had risen in the heavens beauty of their voices and of art. Blessed by nature with a beautiful voice, the wide compass of which ranged through all registers from mezzosoprano to contralto, she had, in her youth, undergone an extensive and extremely strict training at the hands of her matic interpretations. The father. This gentleman, the famous singer, vocal pedagog and composer, Manuel Garcia del Popolo Vincente, had left his native Spain to settle in Paris. For his daughter's début, however, London ico it made a great fortune seemed to him the ideal place, as he himself had won great successes there, and he knew that no bandits. other cultural center offered such enormous material rewards to the successful singer. Garcia

himself was a composer of many operas, some say ninety-seven.

Maria Felicita Garcia was but seventeen years of age when she was presented to the most exacting audience of London. With her very first appearance, she won extraordinary acclaim. It was not merely her full, warm voice, not its amazing compass, not merely the

Pauline Viardot-Garcia, severe beauty of the young singer, which created a sensation at her first concert. More

than all of these attributes, her ability to interpret in masterly fashion the deep dramatic expression of the heroine, as well as the lightness and flexibility of the coloratura soubrette, took the audience by storm.

### A Career Dawns Early

Her father was quick to capitalize on this triumph. He signed a contract which called for the services of the entire Garcia Family in New York. And so he, his wife, and his son Manuel (later famed as a vocal teacher and as the inventor of the laryngoscope), together with Maria and the four years older Pauline (who was to gain fame as the singer and teacher. Viardot-Garcia) crossed the ocean in the fall of 1825. Together they constituted an ensemble which by itself could assume four principal rôles of any given opera, and they offered the "First Italian Sta- spread her fame. Her lovely figure, her soulful

of their vocal art, but also because of the typically Latin fire of their dra-Garcia Company gave seventy-nine performances in 1826 in New York. In Mexbut was robbed of it by There is a story which

tells of a performance of "Otello" in which father her in such a realistic rage that Maria, on the open stage, screamed with real terror: "Papa, Papa! Don't kill me!"

Maria Felicita Malibran-Garcia.

a life of pomp and

and Maria returned

Her decisive tri-

to her career.

Her very first appearance in New York proved fateful for the young artist. Her success brought her a suitor in the person af a wealthy merchant named Malibran. He was old enough to be Maria's father: but she was told of the fabulous possessions of this Croesus and, seeing before her

> her consent and retired from the stoge the wedding, however, Malibran's fimarried her only in the hope that she would support him. They were divorced

Manuel Garcia, brothe of Mme. Malibran.

umphcame in Paris. As a personal mannerism, she had developed an artificial prolongation of the trill. In the bravura cadenza of a big aria, she would extend a trill to such length that audiences sat breathless. Each time they were convinced that the end of the trill had come, the rippling chain of tones would continue anew. And when she finally ended, the tempestuous acclaim knew no bounds. The press gione" in New York. They created a sensation, eyes, the intensity of her dramatic and virtuoso

performance, all were widely admired; and the Grand Opéra placed her under contract for the entire season at a fee of fifty thousand francs. World fame came rapidly. She triumphed in Italy and in other countries; she sang in Spanish, French, Italian, English and German, and was soon considered the most famous singer in the

## "Two Hearts That Beat as One"

At this time, a "true love" brought her happiness. She became acquainted with the Belgian violinist and composer, Charles August de Bériot. at a time when he, who had been premier solo violinist of the King of the Netherlands, had lost his position because of the Belgian revolution of 1830. De Bériot not only was genuinely fond of Maria personally, but he also furthered her career by becoming her accompanist and by composing effective music for her. A deep, mutual affection grew between them and they were married in March, 1836.

At this time, Maria was approaching the zenith Garcia sang the title rôle and Maria sang Desde- of her fame. After a phenomenally successful mona. With his dagger raised high he approached concert in London she went to Milan where her performance elicited no less than thirty-one curtain calls. Everywhere her appearance brought similar acclaim: in "La Sonnambula", "Tancredi", in "Norma." It is no wonder, therefore, that the Drury Lane Theatre of London offered her a fee of six hundred pounds sterling a week to become a member of the company. She accepted and at the same time agreed to appear as soloist with chorus and orchestra in a series of large concerts in Manchester. She did this in luxury, she gave spite of the fact that she was tired out as a result of endless concert tours, the singing of taxing rôles and endless encores, and in spite A short time after of her approaching motherhood.

In September 1836 Maria and her husband landed in England and entrained immediately nances collapsed, for Manchester. At the first rehearsal her partand it became clear ner, the noted French singer, Lablache, was that he had specu- struck by her pallor and implored her to care lated on the talents for herself. But the temperamental young artist of his bride and had told him brusquely to mind of his own singing.

#### Noon and Evening

The time of the first concert approached, Malibran was in a state of extreme nervous exaltation Attacks of hysterical laughter and tears alternated without reason. Only when she stood on the platform did her calm manner return, but she was unnaturally pale. She sang and forgot the world around her; with intense expression she poured forth lamentation and rejoicing. The audience literally went "mad." Maria did not hesitate to sing, on this evening, fourteen large arias. She was lifted into her carriage and driven back to her hotel. On the stairs she fell; a hemorrhage set in.

But two concerts were scheduled for the following day; and she decided to sing them. When, at the end, the (Continued on Page 632)

# The Teacher's Round Table

Conducted Monthly

Maier Noted Pianist

With one son engrossed in astronomy, another taking out his pilot's license, and with Dad mostly "up in the air", ours is indeed a soaring family! So, what better and Music Educator at this time o' year than a flying trip with your incorrigible Table Talker? I'll try to keep the plane steady, the take-offs smooth and the landings profitable. But,

At our take-off in Indianapolis, Mrs. McT' comes down to see us with a helpful tip or two. Says she, "By December my pupils are required to have at least five pieces 'on tap'-numbers which they can play any time at call For additional stimulus I offer ten cents for every piece they have in their repertoire by June. After all, I figure out that my job with the children is to 'light candles'-and, while I apply the match. I'm praying that the hard gusts of life's winds won't blow them out." What a fine clear credo for a music teacher! And how far removed from the lament of hundreds of us who mourn, "Oh, what's the use? Nothing good ever comes of our efforts."

I warn you, we'll cover some territory!

"On Wings'

So off we go, far up north to Winnipeg. where, despite persistent subzero temperatures, many teachers keep warming, well stoked musical fires. Here D. B. N. says, "I don't think anything has helped my playing more than your advice to practice without looking at the keyboard. It makes my own and my pupils' playing more accurate, at the same time more relaxed. I wish someone would get out a good book of those 'blind flying' exercises you recommend."

flying is invaluable for focusing attention. memory. Do you know what I require of parent or with simple chord harmony; 2. to play the left hand alone; 3. to begin at any designated measure or part of the piece; not make it a place of business. 4. to count aloud any portion as they play; and, note carefully, all this slowly, by memory and without looking at the key-

As you know, this also makes close lessons possible, promotes remote control, develops musi- exhausting cal thinking, and, well, shucks! it does Makes traffic complication; requires just about everything.

One of the best ways to bump off that a necessity despicable habit of wasting the first half hour of your priceless morning practice learned. Don't peek anywhere, beginning, interruptions. middle or end! Can you do it?

clses for Developing Accuracy in Plano | Important studio equipment and at-Playing", to date the only book I have mosphere are lacking.

tunately without our pilot having to give

Mr. and Mrs. Guy Maier, whose two plane recitals at the Juilliard Institute of Musical Art attracted wide attention during the past summer.

ahead to next season I am again confronted with the problem of whether to do my teaching at home or to continue going the rounds from house to house, as at present. What do you advise?" Here are a few observations, pro and con. You will have to weigh the argu-

Correspondents with this Department are requested to limit Letters to One Hundred and Fifty Words.

## House to House Advantages

ments and take your choice.

You can charge a larger fee, because of added convenience to pupils.

Many families prefer home lessons, especially the well-to-do, because it makes one less transportation problem for the children Children like it because it saves pre-

cious playtime. Gives pupils much less excuse for not taking lessons

Gives better slant on pupils' home environment; you know intimately the con-Yes, and in addition to accuracy, blind ditions under which they work, Makes possible closer supervision of

holding concentration, and solidifying the pupil, and frequent consultation with awaits us. As we step off the plane we brief and businesslike, Hear pupils of

You save studio rental. You keep your home a haven, and do

# House to House Disadvantages

Takes much more time, making fewer key contact imperative, prevents hitting, Terrific consumer of energy; much more

extra expense; makes motor car almost

Requires tramping out in all weathers, true artist talents. From September to experiences I ever had was recently when Makes you put up with all sorts of in- March she has memorized the following: Mrs. G. M. of Evanston (illinois) asked is to start right out playing, slowly and conveniences and nuisances-poor pianos,

Do you know Gustave Becker's "Exer- which it is difficult to teach.

of one of the students as my studio; for sical prowess already has conquered such this privilege, he was, of course, given his pieces as the Brahms Love Waltzes, the lessons gratis. Some teachers I know are Gluck Melodie from "Orpheus", and furnished transportation from lesson to Simmons' Scherzino. The free, beautiful lesson by parents of pupils. They seem to expressiveness of such lads is a far cru like it; but deliver me from having to from the old days when music was conwait for Mrs. B to get back from tea in sidered a "sissy" occupation for boys. If time to transport me to Mrs. C!

memory. Do you allow what I require to The neighborhood gets to know you (platinum, I think, but wouldn't swear given written or verbal consent Always are introduced to an attractive blonde teachers you respect only if they have to it), seventeen years old, who wants an try to leave an audition student with a audition. She plays the Chopin "Winter thrill or a "lift"-even if some of your Wind" Etude and other pieces equally comments are critical. Play a page or a taxing with impressive ease, expressive- piece for the student, to "show him how ness and control. Yes, we say, a truly it should sound." Done well, this makes gifted girl. But wait until you hear the an excellent impression. Be vital, interrest! The young lady has had less than a ested, imaginative. Above all, infect him year of expert instruction; she travels with your enthusiasm for music and the one hundred miles to her lessons; she piano. Avoid sarcastic or derogatory reteaches fifty hours a week-piano, marim- marks. Outline a definite course you ba, accordion and tap dancing. All this, would follow to develop him. Avoid that remember at seventeen. She has a calm, teacher and pupil attitude; and for poised temperament, and plenty of vital- heaven's sake, be human! ity-qualities which characterize most

quietly, without looking at the keyboard, bad lighting, temperature differences, the Bach-Tausig Toccata and Fugue in listened she handed me the following D Minor, the Beethoven "Concerto in C questions, which might well serve as an Major", Schumann's "Papillons", Ravel's Auditions Guide for piano teachers. You have no second plano, without Pavane, the Bizet-Rachmaninoff Minuet ("L'Arlesienne Suite"), Stravinsky's from an eleven year old girl who has Danse Russe, and much Czerny-all on studied for five or six years? Average Playing", to date the only book 1 may mosphere are making.

The week we meet her she even finds 2. What particular means of developing 3. What particular means of developing 4. What particular means of developing amount of music—which, even then, is time to play the plano (with pay) for technic should be followed during the revival meetings every night! Oh, yes- next few years? innately without our pilot naving to gave
and one was also played eight recitate in a demonstration of blind flying), where
Years ago, when I found house to house various towns this season! Right there
about the property of the property o and she has also played eight recitals in 3. How much of her practice time a demonstration of dating Hydrac states and asks: "In looking work too exhausting, I taught in several you have the answer to those helpless,
4. How with Continued on Page 534

complaining students whose precious talent has to be wrapped in cotton wool and who cannot make progress without scholarships, financial backing, and endless coddling. What an example to them all is this attractive, charming maiden from Oklahoma!

Also in Tulsa we hear a team of young lads, thirteen and fourteen, play remarkably well on two planes. Strong, manly different neighborhoods using the home American boys, their technical and mutheir development, musically and extramusically, continues during the next fer Now to Tulsa, Oklahoma, where a thrill years at its present rate, they will probably be heard from. What

a truly astonishing land this America of ours is! Back to Ohio (Cincinnati) where A. M. poses an interesting question: "Is everyone bothered as much as I am by persons asking for auditions? What should one's policy be regarding these? Is it ethical to hear

pupils of friendly teachers?

What ought to be the procedure at an audition?" Is it not strange that no one has asked these que . tions before, since they touch us all so closely? Yes, I think everyone is pestered to death by audition hounds. You ought always to charge a fee for the students who go around "shopping" for a new teacher during the season; the fee should be less, of course, than a lesson, but also the time given must be understood to be less. At the beginning of the year you want, naturally, to give free

auditions to bring "new

blood" to the class. Set days

1. Is her technic what you would desire

THE ETUDE

DERHAPS NOTHING HARASSES PMORE a young organist than being in doubt as to the exactly proper place to add or discontinue a stop, to make any changes in registration, or even of manuals. There are, however, simple laws of musical structure that will aid us in deciding these important points.

It is often decidedly easy to make changes of registration at such opportune places as the expiration of a movement of a phrase, a period, or upon a rest. Yet there are other times when there is no such simplicity in solution. Often the music may demand a change of registration while in full progress. In order to clear up these problems, we will use a few examples from standard works. Some composers offer a generous opportunity to make necessary changes. Of such a character is the Communion in G, Op. 4. No. 1. by Batiste, a noted French organist of the last century, which presents a desirable example that is condensed to two stayes

Observe how the harmony is suddenly reduced to a single tone for an entire measure upon another manual. At this point it is desirable to change the Swell from its former registration; so as soon as this note is taken begin to make the changes during its continuance. If an increase in volume is required, add the softest stops first, to be followed by the louder ones in gradation from soft to loud. If the stops are to be decreased, proceed in reverse manner from loud to soft, However, Batiste's penchant (as several times displayed in this composition) for abruptly ceasing four-part harmony at the moment of resolution of a cadence to a single distant tone from the last melody note, in order to allow the working of the mechanism, is to be deprecated, as it dispels the charm of the melody in its natural flow, and causes the mechanics of the musical art to intrude and predominate over the æsthetic qualities. It doubtless would have shown better musicianship to continue the four-part harmony to a cadence on the tonic and, especially as it is a periodic point in the rhythm, to bring an end to the period by following this cadence with a rest, which would permit any stop changes upon a silent organ. In Batiste's day (early 19th century), however, it appears to have been the custom to keep the organ continuously sounding.

Anyone can easily understand that changes should be made preferably at a place of silence. and at the expiration of a movement; and, to show how clearly this is understood by composers. the following illustration from Marche by Chauvet allows opportunity for changes upon rests. (The point of change in each example is designated by an arrow.)



Change the Swell, then the Choir, during rests. Furthermore, note how distinctly, in Measure 48. the composer has brought into prominence the

# When and How to Make Stop Changes

Eugene F. Marks



The Orann of the Church of SS Peter and Paul of Gorlitz in Lower Silesia. It was built by Gasparini, between 1697 and 1702, and is an excellent example of the richly baroque cases then in vogue. Its work-manship is well worthy of study under a magnifying glass, which at the same time will tell that Gasparini "knew his horns."

tempo alla breve, by using a tie of the half note to the quarter note, instead of a dot after the half note, thus bringing into clearness the two beats to a measure.

The next illustration is from an Andante by Rheinberger, and exhibits the desirability of making changes at the end of a period or theme, which in this case falls upon the second beat.



ORGAN

The end of the period has been clearly defined by the composer, by the interposition of a double bar. Notice that the change from the Swell to the Great organ occurs exactly at this double bar; and if any alterations in registration had been demanded they should have been indicated exactly at this point.

Frequently the double bar denoting the end of a period is incorrectly placed or omitted entirely, as the following example from Marche des Fantomes by Clark, shows.



Through the perfect cadence (first to second measure), the above illustration exhibits an ending of a period with the first half of the second measure, and a new beginning upon its third beat. The double bar does not identify the ending

of the preceding period, as is customary. The end of the period truly occurs with the expiration of the first chord in the second measure; and therefore the double bar should be placed after this chord, and any needed change in manuals or stops should be made before the second chord on the third beat, with the first chord shortened for this purpose.

#### Coloring the Phrase

Observing that, preferably, changes in registration should be made on rests or at the expiration of a phrase, section or period, it may be readily perceived that changes should be made at the close of a phrase, or before it begins; as these are natural places of pause, or points at which, in vocal music, the inhalation of breath may occur. It is advisable to begin and to end a phrase with the same registration of stops, rather than to mar this musical sentence by the intrusion or withdrawal of a stop during its progress. Chopin, in his teaching, was careful about breaking a phrase. Basil Maine, in his book on "Chopin", records: "No pupils of his (Chopin's) could overlook the importance of phrasing. His own phrasing was founded upon the principles of vocal style; and, except to obtain a special effect. he was never heard to break up an episode into short sentences."

As a phrase usually ends upon an accent, the logical point to make a change in registration is usually after an accent. Observe, in the following example from an Offertoire by Thomas, that the changing point after the main accent is definitely indicated by the composer, by separating the first note (main accent) of each measure from the remaining notes in the measure united together by the line through their stems and placed under



However, there are instances wherein changes should be made before accents or beats, as the following excerpt from an Andante by Harwood exemplifies

In this example it is clearly intimated that the changes must be made before the first and fourth

The illustration of a change before an accent, given next, is interesting from the fact that the note which ends one phrase begins another at the same time, thus creating an overlapping of phrases. In such cases the beginning of a phrase takes priority over the ending. Hence, changes in registration should be made immediately before the entrance of the second phrase. This example is taken from a Berceuse by Dreyschock, transcribed by Edwin Lemare. We know that the F-sharp (first note in second measure) begins a new phrase, because this measure is identical with the first measure beginning the piece. Observe the ritardando which allows a propitious opportunity to manipulate stops.



A link, or interlude, between themes usually partakes of the nature of the ensuing movement. and the registration should be made at the beginning of the link instead of at the end. Thus we find in an Andante by Dubois,

The two chords at the beginning are played upon the Great, already set with a Flute tone; consequently, the Flute, demanded for the link beginning on note D and extending upwards to the B-flat chord pianissimo, should be used on the Swell, with the link performed with a gradual decrescendo terminating pp.

We will next examine an example from Marche Religieuse by Benoist, which emphasizes the fact that an organist must keep an advanced sight upon the written music in order to know exactly when and where to make his stop changes. This extract also, in its second measure, shows how the link belongs rather to the succeeding musical idea than to the preceding thought. In short, the link is only an introductory lead to the following movement.

We notice that the first accent in the second measure ends the preceding idea, both in style and harmonization; therefore a change may (in this instance, should) be made at this point, as the remainder of this second measure is clearly defined as a link. So we immediately perceive that it is better at this point to change to the Great organ, as directed in the following measure, than to wait and make a decidedly sudden and obtrusive change between the last note (A) in the second measure and the final destination of the link upon the G chord in the third meas-

We get another example, as directed by the composer, displaying why the organist must look ahead and make changes in advance of the actual use of the stops desired. This excerpt is from an Andante of Lachner, and has been greatly shortened by representing three intervening measures by a rest measure:

We have been playing upon the Swell, using the Voix Celeste; and at an opportune moment (after the first beat) we draw the Aeolian, which, owing to its extreme softness, is covered by the heavier Voix Celeste and remains unnoticed until the Voix Celeste is cut off in the penultimate measure. Observe that the Voix Celeste is discontinued after the accent and before an unaccent, a most opportune placement, as it leaves the last two chords (one unaccented and the other accented) in the form of a motive, the fundamental germ of music progression, which produces a satisfactory poetic balance.

We offer a second example of an overlapped phrase, which is diverse from the example from the Berceuse by Dreyschock, in that it is advised to make the change after the first beat is taken and not before the accent:

We recognize that this Oboe cut off is correct, because upon examination of the entire compo-

# Count Your Blessings

The following is one of the most dramatic advertisements we have ever seen. Read it through to the last line and imagine what courage it must require to teach music, the loveliest of arts, under such tragic circumstances. The Guildhall School of Music, London's Municipal Music School, is the largest in Great Britain.



sition we find the first measure stands as at p similar to the second measure in A. In figure the C (soprano of the chord, first beat, second measure) ends a phrase; whereas in figure B the similar C begins a phrase, and consequently we may view it from either standpoint, as a begin ning or an ending. In this instance we will treat the C in figure A as the end of a phrase, because

1. The resolution of the perfect cadence from the first to the second measure should not be marred by any change until it is resolved.

2. A motive consists of an unaccent and an accent; and, in any phrase beginning with an accent, a preceding unaccent is assumed to exist even if unexpressed. So this initial accented note is in reality the finality of an imaginary motive or phrase; and, hence, this note C in either case is an ending note (and usually in organ registration it is so treated) forcing changes after an accent rather than before it.

For a final example, which confirms the accuracy of the deductions of the foregoing illustrations and tests the mettle and skill of the performer, stands an excerpt from, Prayer in G-fat by Lemaigre.



(Continued on Page 628)

# A New Composer with Rare Melodic Charm

One of the very few composers in West Virginia to claim national attention is Ralph Federer. He was born in Newburg June 15, 1906. In 1924 he graduated at the School of Music, West Virginia University, at Morgantown. Later he studied at Pittsburgh Musical Institute and at Carnegie "Tech." He then came under



Ralph Federer

THE ETUDE

the tuition of Ernest Hutcheson, which was followed by ten years in Radio work at Stations WCAE and KDKA in Pittsburgh. He is now engaged in teaching in Morgantown, West Virginia

His melodic gifts became apparent in his early works. His harmonic treatment is fresh and spontaneous. His piano pieces, like those of most piano teachers, are always playable. Many of his pieces have been published by foremost publishers. Mr. Federer's piano solo, Valse Romantique, which is quite characteristic of the composer's style, will be found in the music pages of this issue of THE ETUDE.

# Do You Know?

That "Dido and Æneas," by Henry Purcell and Nahan Tate (Poet Laureate) and now recognized as the first English opera of real worth, was first heard in public in 1675?

EAR CHARLES:

I am glad that you wrote to me concerning your future-not from the point of view that I can tell you exactly what to do, but in the light of what "food for thought" I can offer. I know you personally, and I have heard you play your instrument on several occasions, but it would be rash indeed to urge you to avoid or to enter the field of professional music.

As is evident with any kind of advice, the decision rests with you. Perhaps I can furnish you with a bit of my experience and observation and, if in the contents of this letter you find those matters which merit your consideration, I believe that I shall best have served you.

It was with a great deal of pride that I recently read a statement in Life Magazine, which said: "Today in America 10,000,000 people, most of them public-school children, are studying music. Millions of Americans actually play instruments-in the 156,000 school bands and orchestras, and in the 260 local symphony

orchestras. Through education, America is at last satisfying its urge for music." \* Music educators could justifiably add to this quotation by saying that today in America 20,000,000 parents are thrilled by the performances of their children, and that their music mindedness is the result. Most of those parents, however, are very sure that their child is potentially a professional musician-they have as evidence not only what

they hear but also the assurances of the child's

on relief.\*

colleges and universities are graduating consider-

able numbers of music students, a large percent-

age of which have planned to go into the field of

public school music. They must vie with each

other and with professional musicians who are

is fast going beyond the saturation point and

overflowing. Now public school music demands

more than performance ability on one or more

instruments; it asks for qualities of leadership,

too frequently our young musicians try to enter

this field without knowing what the requirements

are, what preparation is necessary, and what the

career possibilities are. Right in the public schools

the ambitious dance bands form, and they have

school thousands of young players, having had a

taste of dance band "glory", seek jobs profes-

sionally without once having investigated the

Mr. John L. Bach of Madison, Wisconsin, who

is a member of the Committee on Vocational

Guidance in Music of the Music Educators Na-

tional Conference, reports the result of a ques-

tionnaire which he sent to outstanding specialists

actively engaged in musical occupations. He dis-

closes that a young man desirous of joining a

"iazz" or "swing" orchestra, as you will have it,

crowded. Competition is very keen, and yet the

profession itself, even in the case of the top name

dance bands, is one of short time occupation.

After all, Charles, when we think of a career, we

think in terms of lifelong possibilities. In order to

reach the top as a member of a popular band one

must be a brilliant performer, an expert at trans-

position, improvisation, modulation; he must

prepared for an unusual mode of living; but

above all he must be a young man possessing a

most potent and determining factors toward suc-

BAND and ORCHESTRA

Edited by William, D. Revelli

\*N. Y. A. of Illinois-Research Report, #25.

is stepping into a field that is already over-

vocational possibilities of the field.

Annealing to youth is the dance band field, and

persistence, managership, tact, and ingenuity.

teacher that the youngster will be an outstanding musician.

What could be more natural? Parents can see also educators, and the public school music field in every child future greatness, future success. Not many years ago the outstanding instrument for the young "musician" was the piano, and the boy or girl was kept to his lessons that he someday might astound friends and neighbors with his marvelous skill. Today there is a greater range of popular instruments, and the influence of modern public schools in American musical life is profound. In proportion to this increase in instrumental interest is the increase in ambitious parents and young musicians, and sometimes they are at cross purposes with music educators.

By that I mean, Charles, that the schools of America are generally attempting to improve the esthetic standards of music for the amateur, and they are doing this through constant improvement of the educational methods of teaching music and by use of a music program of broad scope. Underlying this great activity is a sincere desire to develop through music individual and school morale, habits of good citizenship, and a worthy use of leisure time. The music program of today has as its goal social development, and our schools are unmistakably working to that end. Yet too many youthful musicians and their parents fall to see this, and regard themselves as prospective candidates for the field of professional music. That in itself is not reprehensible, but it has been a case of lack of informing them

of the status of the professional musician of today. You will immediately ask, "What is that status?"; and, while I do not profess complete mastery of every factor, there are some obvious facts. In spite of America's growing demand for music of all kinds, large numbers of musicians find themselves jobless or ill-paid. In the year 1930 there were 165.128 professional musicians as compared to 130,265 in 1920, and for the year 1940 it can well be assumed that there has been a rise over 1930. Affected by the depression and by the tremendous growth of mechanized music, the lot of the professional musician was most unfortu-

nate, and, according to 1936 figures (no later cess. An excellent training in the fundamentals figures are available), some 15,000 musicians were of musicianship is necessary, and the ability to perform well on more than one instrument is increasingly being demanded. Going further with the situation, every year our

Ernest Hares, Chairman, Committee on

Vocational Guidance in Music, Music Educators

National Conference, 1940

Music As Your Profession:

A Letter to Charles

By William D. Revelli

For those who have risen into popularity, the dance band field is well paying, but it is a short time occupation. Perhaps some hope for longer careers lies in radio, motion pictures, and later, television-each of which makes unusual demands and calls for specialized capabilities. I do not seek to discourage you or any other young musician from professional fields in music; but I do want to encourage you to give every consideration to their vocational possibilities.

This matter of giving advice or vocational information, as I would prefer to name it, is not new at all. In the educational systems of the United States, vocational guidance is of vital importance. Separate vocational schools have sprung up in all parts of the country, and occupational courses for commerce, industry, arts and their function in the school system. Upon leaving crafts are being offered everywhere. It is the result of the realization that there must be counselors prepared to help the boy or girl explore the field he is desirous of entering, to examine his particular bent and fit himself for life's work I am afraid, however, that in the field of music we have not handled vocational guidance so carefully-we have at times fed the vanity of the student, and extolled his musical virtues even during high school age.

To be sure, no one can blame music teachers for enthusiasm about their pupils; oftentimes our musical children show truly remarkable talent and capabilities. It does remain a question, however, whether or not they should become professional musicians. It becomes a duty to keep in close touch with those students as they progress. and to have them examine themseves and their future carefully, even cautiously,

Will you take time to read a fine book on the subject with which we are dealing? It would be wise for every young music student to read Howhave an inborn sense of rhythm; he must be ard Taubman's "Music as a Profession." Other writers have done, within the last five years, splendid work on this subject. Their efforts indivery pleasing personality, since this is one of the cate to some extent that there must be a need for aspiring musicians to look carefully into the professional field.

> I am not worried that anything I might say would mistakenly discourage you. Frankly, I believe that if you have the physical and mental make up that equip you for professional music, if you have that "spark," that sincere ambition,

\*LIFE MAGAZINE, Dec. 10, 1938, p. 49.

SEPTEMBER, 1940

#### Music and Study

that willingness to work for your goal, nothing will stand in your way to success. I feel that it is a sort of obligation for all music teachers to place before their students the means for investigating their musical future. They should inform them of the facts that are available, the results of experience in dealing with the field. Would it not give you a better idea of what you face, if your teacher were to tell you that the national membership of the American Federation of Musicians is at present 140,000? That in addition there is a student enrollment of 500,000 in Music Clubs, as reported by the National Federation? That 200 American factories are working at full speed to supply the demand for musical instruments, and can scarcely keep pace with the orders?

Knowing this, you would know that competition and that it will take every ounce of preparedness and of energy to bring you the success you may desire as a professional musician. These are facts which you cannot afford to ignore.

The public school and private teachers of our

country, in fact all musical educators, should help every music student, every music parent, to realize that there is such a thing in American life as music for music's sake. Music as an avocation may prove to be the answer to the overcrowding in all professional fields. You and I both would want to see the great growth of interest in instruments and in music continue, and the music education programs will be producing "consumer musicians." This program does more than merely train scores of young people to play musical instruments. Its value in terms of character building, citizenship training, and worth while use of time as well as an awareness of musical standards, is incalculable.

By all means, Charles, go on with your studies in music and on your instrument. I feel sure that already you have experienced many of the joys and the lasting pleasure that come from your inin your chosen field is definitely going to be keen, terest in music. There are many considerations which prompt my saying this to you. Today there are in our land many thousands of music lovers who began their musical development upon an instrument. A great many of them have laid aside their instruments, (Continued on Page 633)

# An Amazing New Invention in Tone Reproduction

A phonograph that reproduces sound on a beam of light, claimed as the most revolutionary advance in phonograph design since Edison invented the talking machine 63 years ago, has just been disclosed by Philco engineers.



ing needle, cell Philco sound repro The floating non - rigid iewel glide (not grinds) through the record grooves. This oscillates the tiny alumabove. This mirror is paper - thin and less than the size of the surface of

your little fingernail. A tiny light with 1,800,000 pulsa-tions a second shines on the mirror. The reflected vibrations of the mirror convey the music in the form of light to the photographic cell where these light vibrations are turned back to music again and amplified to any desired volume. The results are amazingly fine.

Operated by a current which pulsates 1,890,000 times a second, a tiny light in the head of the phonograph arm casts its beam on an even tinier mirror which swings on an axis attached above the jewel which replaces the ordinary phonograph needle. As the jewel vibrates in the record groove, it swings the mirror back and forth at fabulous speed, flashing the reflected light beam on and off a small photo-electric cell also located on the phonograph arm. Thus-riding on the back of the jewel which floats in the grooves of the record-the tiny mirror wig-wags its signals to the photo-electric cell which picks up the message and transforms it into sound.

"The life of the floating jewel used in the photo-electric phonograph is at least 8 or 10 years." Mr. David Grimes. Philco chief engineer, explained. "And it increases the usable life of a record from 75 playings to 1,000 playings.

"The secret behind this new achievement, aside from the application of a photo-electric cell to sound reproduction, is the floating jewel of feather lightness as contrasted with the relatively heavy and rigid steel or fibre needles. This new floating jewel glides in the grooves of the record without grinding the record and creates sound because it is free and flexible. This is in direct contrast to the rigid steel needle of conventional phonographs that grinds through the grooves of a record and transfers its vibrations by laboriously twisting a stiff crystal. Because the jewel



David Grimes, Philco chief engineer, who with Mr. William H. Grimditch, Vice President in Charge of Engineering, supervise the large Philco Engineering Research Department, in which this amazing new reproducing device was invented and developed.

floats, rather than grinds, its life is increased many thousand times, the lives of the records which come in contact with it are increased many fold, and the former grinding or scratching noise is made almost inaudible.

# How to Create a Pleasant Atmosphere in the Studio By Jessie L. Brainerd

I. Use care in selecting the room for your studio. A light, airy, spacious room will create optimism and good will.

II. Be sure that the room is radiantly warm in winter and delightfully cool in summer, Many students are overly sensitive to temperatures.

III. If lessons are given in the evening, have adequate light properly placed. Eye strain causes nervous tension.

IV. Maintain an attractively furnished waiting room. Plenty of comfortable chairs placed by colorful floor lamps, a generous supply of the current issues (no old ones) of musical magazines on the tables, the best prints of famous composers on the walls, will do wonders to put the student in the "right mood" for a lesson.

V. A man teacher is most personable in a business suit. A woman teacher can be charming in an afternoon dress. (Marcella Sembrich wore lovely gowns when giving lessons and the girls loved her for her thoughtfuiness.) Pupils enjoy seeing their teachers look neat and fresh.

VI. Buy the best piano (or other instrument) you can afford and give It the best of care, Keep the piano always in tune and the keys spotless. VII. Be prompt in starting a lesson and in finishing it. Pupils get restless, nervous and impatient when forced to wait.

VIII. A table, near the plano, with a number of pencils well sharpened, several pads, sheets of music paper, a musical dictionary, a box of cough drops, a small pitcher of ice water (covered) with a half-dozen glasses, are valuable articles to have handy; precious minutes are saved by such

IX. A business-like attitude about the payment of lessons will save embarrassment for both the pupil and the teacher. If a student cannot pay for one lesson, it is unlikely that he can pay for two or more. Unless he is especially talented, or desperately poor yet well worth the teacher's time, he might better cease studying until he can make prompt settlement of lessons.

X. Unless group lessons are given, or it is understood there will be a visitor to observe the lesson, the studio workroom should be cleared of any onlookers or listeners, all interference should be removed, and the atmosphere be as quiet and peaceful as humanly possible.

Another feature of the phonograph is the operation of the ingenious jewel and record guard which swings into action the instant more than one ounce of pressure is brought to bear either on the jewel, the record or both. Before the perfection of this jewel and guard, engineers stated. the mortality rate among needles and records was wastefully high.

The new invention is designed:

1. To eliminate the necessity of frequently changing a needle.

2. To increase the life of the record at least

3. To obtain greater reproduction fidelity, especially in respect to cleaner bass notes and clearer high notes.

4. To secure greater volume and tonal range with obviously less record scratch and noise.

5. To safeguard accidentally scratching the record, or breaking the needle as is so readily possible in ordinary phonographs.

# Putting Lure into Violin Teaching

Eliminating Monotony in Music Lessons

John Mazzullo

HOUGH IT IS HARD TO BELIEVE that there are music teachers who use only one method in teaching the violin, it is nevertheless true. The argument given in self-defense, by those guilty, is that to give children more than one book, tends only to confuse them and to retard their progress. Nothing could be farther from the truth! The violin is an instrument so rich in its profusion of detailed studies that to accept only one system as a complete course of instruction is like starving in the midst of plenty. To use only one book is a teacher's prerogative; but if these teachers knew the advantage, both to themselves and to their pupils, that is to be derived from using two or three systems, they would be quick to change their way of teaching. Because of their inexperience some use a one book system: others use it for expediency-their own.

"Variety is the spice of life"-an old axiom that may well be applied to teaching. For only with variety can a pupil's interest be kept alive. Yet if we look through some of the violin instruction methods, the kind that are printed in seven or eight volumes, we find that the spice of life has been completely forgotten. We see page after page of monotonous exercises, dealing with the movement of three or four notes on the same string. We notice that the pupil must drudge through three of the eight volumes or an average of two years of study before he begins to find interesting lessons. If the pupil does not tire of that sort of work, the exercises are splendid. But human nature being what it is, that type of pupil is as rare as a hot day in winter. The result of all this tiresome practice is discouragement and loss of interest by the pupil and finally a loss of pupils to the teacher. Is it any wonder that so many pupils lose interest in their music lessons? If a dry tiresome method must be used, it should be given in conjunction with other works which create the will to practice. We must bear in mind that to violate the principles on which a pupil's enthusiasm is built, is to precipitate a possible success into certain failure.

Some teachers feel that too many books mean too much time spent with a pupil. That shortcoming can be remedied. The itinerant teacher,

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who cannot spend much time at the pupil's home, as well as the studio teacher, may arrange shorter lessons in each book, instead of a long lesson in one book. By using more than one book, the monotony of repetition for the backward pupil is lessened. The reason is self-evident; when a pupil does not know a study in one book, perhaps he can advance in the studies of the other books which he does know. Therefore, if he does repeat a part of one of his books every week, he will find it less monotonous than to repeat the whole lesson, and both the pupil and the parents will feel that the lesson was not a total loss.

The most vital part of a student's course is the beginning. A well planned start is one where the lessons are short and attractive. They must be well graded, thus avoiding sudden difficulties. Every new lesson must have something which is new to the pupil; thereby insuring progress. The studies must be melodious and easy to remember, because a sweet or catchy melody will linger in the mind, and will be absorbed easily. The exercises should have a second violin part which is played by the teacher. By playing the first and second parts together, the lessons sound more musical, and the pupil's power of concentration

After the pupil has become acquainted with the fundamental principles of the first position, he should be given books dealing with technic building, bowing, and other requisites of violin playing. Learning the positions should not be attempted until a good knowledge of first position technic has been mastered.

To make the pupil's lessons interesting and pleasant is the first duty of the teacher. Only by keeping up the anticipation and desire for learning, with which the pupil comes to his first few music lessons, can a teacher hope to succeed. Even a simple scale of whole notes can be made of successful pupils.

to seem attractive, when treated with a touch of imagination. The very first lesson on the E string can be turned into a promise of expectancy, by drawing an analogy between its notes and any composition which they may resemble. For example, let us take the E string; open E, F-natural, and G-natural as whole notes; we find that they are the first three notes of Gounod's Ave Maria. What else can give a child a greater feeling of importance, other than to be told that he is already playing the beginning of a famous composition?

### Flattery a Good Tonic

Children love to brag and exaggerate about their achievements, however slight they may be, and if we stimulate their ego, much may be gained. By placing a child's ability above its real worth, he will try to live up to its imagined standards, so as not to fall in your estimation.

The first element of child psychology is social approval. Nothing so works to inspire a child to an achievement superior to whatever he considers the best in him as the conviction that in the eyes of his teacher or his parent he is capable of better than average performance, and the knowledge that a superior piece of work will merit and receive the approval and acclaim of those he would subconsciously like to emulate. In this particular case his teacher's approval is the incentive for the fire of his enthusiasm.

By using interesting books, plus a psychological approach; by having a better understanding of a pupil's idiosyncrasies, and by using common sense, teachers can hope for a greater percentage

# Raising My Flat Tones By Leslie E. Dunkin

linists and are the obstacles in the way of veloped the habit of merely laying the fingers from becoming recognized as master musicians. exact tone position. This careless habit made They are a personal challenge to sincere violin pupils to improve their playing. Nobody could make this improvement for me, except to keep to see exactly how the fingers struck the strings, calling attention to this fault and to give suggestions for correcting this weakness. Consequently it was determined to analyze my playing habits to find how to improve the technic by raising the

Improve the holding of the violin. It was found that careless playing brought a slovenly position of the left hand in holding the violin. This incorrect position made it easy and natural for the fingers to strike the strings too far back on the finger board. This made many of the tones flat. To correct this, the left hand was held in a position so that the point of the bow could pass beneath the neck of the violin and within the reversed arch of the thumb and first finger. This straightened position of the left hand helped to pull the fingers out of their flat position on the

> VIOLIN Edited by Robert Braine

LAT TONES are the bane of beginning vio- Improve the finger positions. There had demore advanced players, preventing them on the strings, without being particular of their some tones flat and others sharp, with still others blurred. To prove what I had been doing, and a spotlessly white strip of paper was slipped under the strings and some black crayon was rubbed on the ends of my fingers. This same test later helped to show how the finger strokes were improved. The finger movement was practiced repeatedly until the fingers were like confident hammers hitting their positions distinctly in as small a place as possible. When this was done, I could tell more clearly whether my tone was accurate or somewhat flat or sharp.

Improve the sensitive keenness of my musical ear. First I listened more closely for the tone qualities when others played or sang, rather than merely for the melody. For this, there were the piano, the radio and phonograph records. With the latter, it was possible to decrease the speed of playing and thus to catch individual tones better.

Improve my individual tones. The music was broken into measure units and in many instances into individual notes or tones. The position of my fingers on the various notes was changed to detect the differences (Continued on Page 630)

A. 1. The C clef sign may be found on any line of the staff as the following chart shows:

Soprano Mezzo-soprano Alto Clef Seritone Clef Clef Clef ER FRIKIKIKI

The line on which the clef appears al ways represents "Middle C", and the other lines and spaces are reckoned accordingly, Sometimes, particularly in the tenor part of choral music the C clef is found on the third space, and then the notes are read as if they were on the treble staff, except that they are to be performed an octave lower. This is not, however, a legitimate use of the C clef since "Middle C" should always appear

on a line, never on a space, 2. The C clef is made in several different ways. The most common are

# K R H

#### Can One Study Harmony by Oneself?

Q. 1. I have learned in a book that there are three principal chords in each scale, but when I looked through pieces of music I found that in many cases these three principal chords were not used very often. How can you explain this to a person who How can you explain this to a person who knows no harmony except what little he has read in a book?

2. How are diminished seventh chords constructed?—P. D.

principal or primary chords. They are grees of the scale, and are called the apart, thus: tonic, subdominant, and dominant chords, respectively. These "primary triads," as they are usually called, constitute the basis for most music, except modern atonal, polytonal, and impressignistic compositions.

nizing these chords in music. A few of root a half-step. these reasons are:

1. In addition to these three principal degrees of the scale, and these chords also appear frequently

2. Most compositions of any length modulate several times, and each time a new key center is reached the

primary triads change 3. These chords do not always have the root in the bass. In the key of D the primary triads are:



But the chord of I might have Fsharp or A in the lowest voice instead of D; IV might have B or D instead of G; and V might have C-sharp or E. 4. There are many non-harmonic tones which obscure the identity of

# Questions and Answers

A Music Information Service

Karl W. Gehrkens

Professor of School Music, Oberlin College

Musical Editor, Webster's New International Dictionary

Try first of all to analyze chords in hymns and community songs, such as Old Black Joe and Old Folks at Home by Stephen Foster. If you can find the primary triads in these, you should then be able to find them in such pieces as Berceuse, Op. 57; Mazurkas, Op. 7, No. 1, and Op. 24, No. 3 by Chopin; "Sonata Op. 2, No. 1" (second movement) and "Sonata Op. 49, No. 2" (second move-A. 1. It is true that there are three ment) by Beethoven, and so on.

A. 2. Diminished seventh chords conbuilt on the first, fourth, and fifth de- sist of four tones each a minor third

\$ 11 PB | 11 PB

Another easy way to construct a di-Ionistic compositions.

2. I suppose your second question reThere are many reasons why a minished seventh chord is to build a fers to the middle part. Yes, this accom-

# Tempo of a Rubinstein Etude

Q. 1. In the April issue of THE ETUDE you have marked the tempo of Rubin-stein's Etude in C as M. M. 1 = 72. Is this possibly an error? I have played the composition at this tempo, but I find it most uninteresting. I play it at an average of about M. M. P. =144. 2. Would you slightly accent the first 2. Would you slightly accent the first note of each group of six to help crate a sort of impression of "floating."?
3. In my edition, in Measure 119 the left hand plays G. B. E. B. E. and so on; and in Measure 120 the left hand plays Es and B's while the right hand plays Gs and D's. In another edition that light hand plays the E's and B's. When the B's.

4. How much pedal should I use?

A. 1. This mark should be M. M. J =



No question will be answered in THE ETUDE unless accompanied by the Juli name and address of the inquirer. Only initials, or pseudonym given, will be published.

be played somewhat more slowly without spoiling the effect.

2. I suppose your second question re-There are many reasons why a beginner would have difficulty in recog- dominant seventh and then raise the paniment will stand a little accent; that is, where there is a change or inversion To learn harmony by one's self is very of the harmony. Where there is no such difficult; so, if you can find a good change an accent should not be used. harmony teacher, I would recommend If you happen to mean the first part, that you take a few lessons in order to I would say that too much accent in gain a foundation on which to base your the middle of the measure is apt to slow you up.

3. Both are correct. Choose the way

that seems easier for you. 4. Due to lack of space, it is impossible to tell you in detail how to pedal this composition. After all it is much better that you listen carefully and rely on your own judgment in this matter. The important thing is to avoid so much pedal that the effect is blurred.

# Just What Does 8 va Mean?

Q. Does the octave sign, 8" above the treble staff mean that the left hand also should be an octave higher? I was always under the impression the octave sign affected only the one staff, but I read differently the control of the co ferently in a terminology book and am now unsure.—C. W. A.

5. It is much harder to identify 72. This puts the speed for an eighth-A. The octave sign affects only the staff the composers whose works he is per-5. It is much narrier to inclusive the special considerable factor over which it appears; but it this staff forming in so adequate a manhor, chords in music written in free piano note at 216, which is considerable factor in the property of the property o

How to Start a Glee Chil

Q. I am a junior in a rural con plano for going on eleven years, I am quite anxious to see others become acquainted with good music as I am, I feel a glee club would benefit our high school students no end. There have been several attempts to Organize a glee Could you give me any ideas as to how to arouse interest? I hope you can. —Miss J. W. W.

A. You have given me a difficult problem to solve; and, without knowing more about your special circumstances I shall probably not be able to help you much. However, I will give you one suggestion, and it is this: Collect a little group of perhaps a half dozen girls who enjoy singing and get them to agree to meet regularly once or twice a week for practice. Ask your music teacher to suggest material for you to sing and spend your rehearsal time in working hard at three or four or half a dozen songs. These may be in two or three parts, and one or two of them might be unison songs with piano accompaniment. Tell your supervisor of music you do not want anything very hard; for the whole point will be to sing the material just as perfectly as possible If it is too difficult you will not be able to do it perfectly enough. Perhaps your supervisor will offer to meet with you some of the time and coach you a little. In any case, you should be able in three or four weeks time to learn several selections well enough so as to sing them at some assembly period at school or perhaps at some community affair If there is a local paper, tell the editor what you are trying to do, and perhans he will write a little story in connection with your first public appearance. All this should arouse interest and should cause a number of other girls in the school to want to belong to your group. So by the end of the year you will probably have eight or ten, and by next fall perhaps there will be fifteen or

Usually one has to begin as one can and gradually build up to the point where something fine can be done; so make a start at some kind of a singing group, and, before you know it, you will have a fine high school glee club.

## What are the Essentials for a Fine Pianist?

Q. Would you consider the following subjects the most essential for a fine pianist: first, and the most important of them all, technic; second, relaxation; third, time; fourth, rhythm; and fifth, nuance. If we refer to rhythm as the sout in music, what would you call the others?—A. L. L.

A. Your question puzzles me and I do not believe I can answer it in the terms you use. The first essential for a fine pianist is that he have a considerable amount of sensitivity, emotionality, and intelligence. The second is that he shall have had a background of musical experience during childhood so that he shall have acquired the fundamentals of musicianship, taste in interpretation, and acquaintance with at least a fair amount of musical literature. And the third is that he shall have acquired the ability to express the musical ideas of chords in music written in free piano note at 210, winted its configuration, master as explained in music of the hymn-tune than you have been playing it, However, would play an octave higher. The sign playing gives deep satisfaction to those than you have occur pushing to however, would play an occave fagurer, are sign playing gives neep satisfactor, this is a pretty fast tempo, and it can does not, however, affect the staff below. Who hear him, Does this help you?

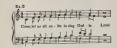
# The Potency of the Unison Choral Passage

AS STUDENTS WE WERE TAUGHT to avoid A consecutive fifths and octaves, as ineffective and weakening to the harmony. Which is true. In strict part-writing a most amateurish sound results from a parallel progression of some note and its octave, when a contrasting note could be better used. Yet, on the other hand, we must not lose sight of the fact that sometimes the absence of all harmony has much to recommend it.

In our present day of enormous orchestras, and a tendency towards imposing presentations, with all the questionable "improvements", there is a danger of forgetting that a melody unadornedin whole or part-is sometimes most adorned. A well placed unison. What can be more sincere and convincing? Consider the following:

> (\$1, \$1, \$1, \$1, \$1, \$1.2) Come, let us all un - ite to sing God is Lovel (94 F F F F F F F F F F F E S

The part writing, while correct, is most perfunctory and colorless. No climax is reached, where most expected-the two concluding measures. Of course, by "bolstering" with vivid orchestration, full organ, or added voices, something might be achieved to enhance its effect. Nevertheless, the vocal parts below the soprano remain banal and commonplace. Now compare with this a treatment like.



The upward sweep of unison is positively exhilarating. Then, something new enters: a welcome and complete harmony-grateful and satisfying. The apparently simple passage needs to be heard, if the entire effect is to be fully enjoyed; though a mind trained to inner hearing will at once grasp the content.

Then we have that majestic congregational the words, "Come, Thou Almighty King!" In the original version, two fine though short unison passages are found. It is regrettable that in some later editions changes have been made. Many will recall



and later the exulting three note unison passage at

(83, 115, 5, 114) SEPTEMBER, 1940

Henry C. Hamilton

How completely satisfying and singable it all is! ally written by the "Swan of Salzburg." Anyway. and one whose harmonies are a source of delight to the discerning, does not ignore the simplicity notable example of vocal unison with organ accompaniment; and again in Come Unto Me, counter-subject, of Jehovah's Praise in his "Cre-Ye Weary, where the opening melody is given ation", chooses a vocal unison to male voices alone. And in St. Cross, what could be more impressive than

(62 J J m 1 8 18 m Je - sus, our Lord, is cru - ci - fied. (9,100 p | 000 f | 000 a | 100

Herbert Hale Woodward, too, in his many splendid anthems, will at suitable points mass his voices on some telling theme-supported by adequate organ accompaniment. The same thing is true of John Henry Maunder's anthems and

The great masters, keenly sensitive to musical values, did not overlook this matter of melody standing alone and unadorned. Perhaps the most universally known and loved short passage of this sort is Handel's



in the jubilant Hallelujah Chorus from his immortal "Messiah." This theme appears later tune, sometimes known as Italian Hymn, set to accompanied by a glorious cascade of polyphonic "Hallelujahs."

A notable example,



criticism as to how much, if any, of it was actu- with the frenzied fury of (Continued on Page 626)

John Bacchus Dykes, master hymn tune writer, if there has been any deception, the perpetrator so nearly caught the Mozartian spirit that we are willing to go on singing and believing it as and power of unison. In Vox Dilecti we have a genuine till offered better proof to the contrary. Haydn, too, after his development, with a

Music and Study

for its powerful finale, with orchestral support in the form of crisp staccato chords.

Beethoven, than whom no one has appreciated more the dramatic and powerful effect of the unison, employs this phrase



to bring his "Mount of Olives" to a close. Who is not familiar with also the famous unisons in his "Choral Symphony" with its Hymn to Joy,

as well as in his well known Creation's Hymn? Oustanding instances of accompanied unison occur in Mendelssohn's "Eiljah", where the Priests of Baal invoke their heathen idol, first with the lower voices.

> Ex.10 (Auto and Bass) Hear us, Baalt Hear migh-ty godt

and then by a strain in the more dramatic

Ex.11 (Soprano and Tenor) (6) 10 10 10 10 10 10 10

appears in the very first measures of the popular and these motives are developed till, when their Gloria from the "Twelfth Mass" of Mozart, over possibilities seem about to be exhausted, the enwhich there has been such an endless storm of tire multitude storm the ears of their silent god

# How to Play the Piano "Over the Air"

Effective Radio Piano Playing Made Simple for Students

Julia Swank

over the radio precisely as they do on the concert stage. It is possible that these performers had, at the outset, an effective radio technic. There is also the likelihood that they possess an intuitive feeling for what is good in selection and performance for the microphone.

A few years ago, when a young pianist to whom we may refer as E. first began weekly radio recitals, we took careful note of the general effectiveness of every piece played. Some of his greatest concert war-horses had blurred places, lost climaxes, sometimes long passages which came out only in scattered bits. Certain pieces, which he had regarded as almost trivial enough to discard, stood out in clear-cut, unforgettable pictures. The results of our studies may be grouped un-

der six general heads: 1. Slovenliness is not tolerable.

2. Evenness of tone is of more importance than

3. Dynamic changes must be carefully applied 4. The center of the keyboard usually carries better over the air than does either extreme. 5. The pedals must be used with great discretion.

6. Difficulty in the composition is not, in itself,

Slovenliness in performance does not expose itself in the concert hall as it does over the radio. The aspiring young pianist who cascaded through Grieg's Butterfly and Liszt's Love Dream, and hit only the high spots, has a long, rocky road ahead

It is in evenness that the good little boy who "practices his scales" comes into his own. We are not now content with strings of pearls-we want rows of glittering scintillating diamonds, Broken chords, unless practiced with accent on the inner fingers, are sure to be heard over the radio as only the notes from the thumb and little finger. Also, in Chopin's Etude in C-sharp minor, groups like the following need to have the second finger

In arpeggios, that weak second finger cries for tendency to drop out. It is usually wise to prac- with an accent on the counts.

E READ, FROM TIME TO TIME, state-ments of certain pianists that they play chords crescendo. There is always difficulty in giving distinctness to a passage of very short notes followed by longer. For this reason, the habit has grown of changing this figure.

as may be heard in the "novelty" numbers for piano; the popular songs; and in such pieces as Nevin's Narcissus. Singers constantly make such changes; and the chorus of a widely recognized opera company has been heard to render the Chorus of Soldiers from the third act of "Il Trovatore", which is written

But the piano is a quick moving instrument, and in our student days we planists were taught that such changes were among the darkest crimes in the performer's catalogue. It is certain that, in rendering in the concert hall a piece with a martial swing, or an energetic dance, if the sixteenth notes of such a passage are made very soft and quick (much like grace notes) before the strongly accented dotted eighth notes there will be a great deal more pep and life in the performance than if the figure is turned into the triplet rhythm. Sometimes, however, before the microphone, we come upon difficulties. In rapid playing, if such sixteenth notes are to be heard at all, they must be of about the same degree of power as the dotted-eighth notes.

Quick changes from loud to soft are difficult to manage before the microphone. Unless great care is exercised, a soft tone after a loud is apt to be lost entirely. For this reason the method is often employed of treating measure accents over the radio very much as one does on the pipe organ.

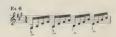
Care must be taken, where there are two siurred notes, not to accent the first one too strongly. Such passages as the last part of the Waltz in a great deal of attention. Repeated tones have a E-flat by Durand are better played evenly than

There is a certain kind of radio performance which has been dubbed "radioistic", and the main ingredient of which is evenness, as to both time and power. Outstanding examples of this style are those of the popular pianist, Little Jack Little, in a finger excursion, and of a certain Roxy Theatre pianist when playing the Prelude in B-flat minor of Chopin with a sustained and breath-taking ciarity.

#### Dynamic Changes

Crescendi are usually good, if not too abrunt. but diminuendi must be most painstakingly manipulated, because sudden lessening of tone is apt to be bad, and gradual lessening is sometimes very difficult. There is a ruse called "diminuendo in blocks" which often works beautifully. An example may be found in a phonograph record of a maje quartet singing the Song of the Volga Boatmen. When the dying away begins there is a drop of a degree of power. This is held for eight measures: then comes another drop, sustained as hefore: and so on to the faintest pianissimo ending,

For radio performance, a strong accent or a strong melody note must be rarely followed by tones which are very soft. A case in point is that of a certain concert artist who, as a radio hour guest soloist, played Rachmaninoff's Polichinelle. In the middle part she brought out her melody weii and played the accompanying figure, which is in broken chords, very delicately. But the first two tones following the thumb melody notes were



#### Parts of the Keyboard Which Come Out Well

The two extremes of the keyboard must be strongly articulated if they are to come out as brilliantly as the middle tones. Perhaps this is more the case with the bass than with the treble. It is disappointing to practice hard on a florid bass part and then to have it turn out a mere gutteral jumble. E played the arpeggio part of the Prelude in G minor of Rachmaninoff with very satisfying speed and power, before he went to the radio station; and then it was most disappointing to hear, accompanying the melody of the middle part, only a low and very sporadic



As to the trebie, it sometimes seems that the upper two octaves of the piano come out better than the one below them. We became cognizant of this when E first played the Schubert-Liszt Hark, Hark, the Lark, and the lower octave of the arpeggios was inaudible while there was a strong tinkie at the extreme top. Later, the passage, after being practiced with heavy emphasis on the first two tones of every arpeggio, stood out with even clearness.

Melody with accompaniment in the same hand comes out more easily (Continued on Page 638)

# ROMANZE

from SERENADE

The indescribable fascination of Mozartean simplicity is nowhere better illustrated than in this "Romanze" and "Menuetto" from his delightful "Little Night Music" which, during the past decade, has become in great demand. These ingratiating pieces of the age of powder and per ukes need no explanation or comment. These have been especially arranged for piano in very playable form and appear here for the first time in this manner. Grade 5.















# DERRY DANCE

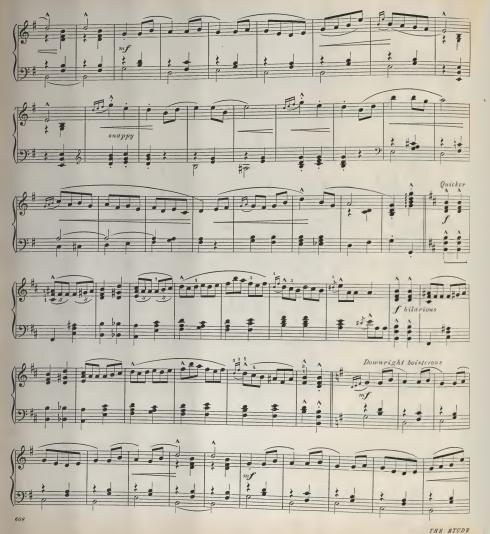
Merry, original melodies in the style of County Derry (Londonderry) in the north of Ireland make this sparkling piece the type of which people say it is "hard to keep your feet still." Like "Country Gardens," it is robust and fast moving, suggesting rosy cheeked young folks dancing on the green. Mr. Ferde Grofé has made a full symphonic transcription and orchestration of this work. He also has featured it daily with pronounced success throughout the summer on his Hammond Instrument group at the Ford exhibit at the New York World's Fair. Grade 4.



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# THREE MOODS AND A THEME

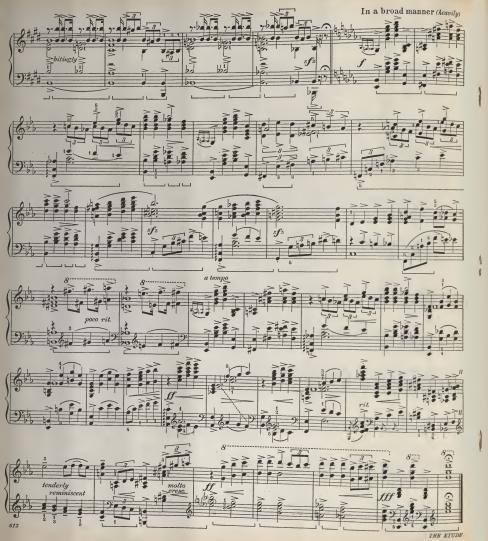
The highly gifted Gustav Klemm is to be congratulated upon winning the first prize in The Etude contest for a composition in modern rhythmic style.

This composition is free in treatment, very unhackneyed, and has a brilliant climax. It will repay careful study in preparation for a fine recital number.



THE ETUDE





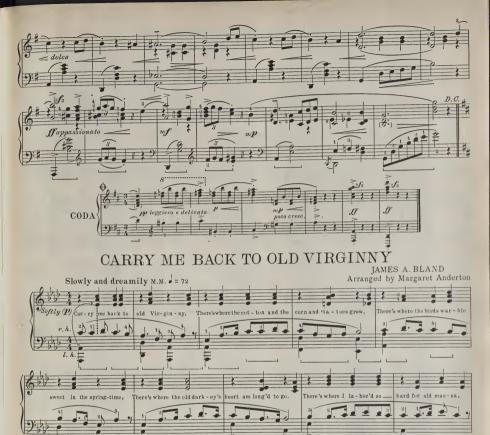


VALSE ROMANTIQUE

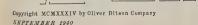
The evolution of the waltz from early Folk tunes through Lanner, Strauss (father and son), Chopin (the concert waltz), Moszkowski, Schütt, Lebar, Stolz, Priml, Victor Herbert, and others is one of the most interesting phenomena of music. Federer's brilliant and melodic "Valse Romantique" savors of the most modern type, such as the stage, the cinema, and the radio have made current. Play it in dramatic style as though you were reciting it to an audience, making particular note of all marks of expression. A short biographical sketch of Mr. Federer ap-



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No place onearth do I



Day af-ter day in the field of vel-low corn,

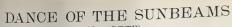
Than old Vir-gin-uy, the \_ state where I was born .





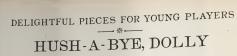


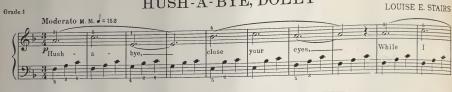








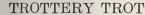




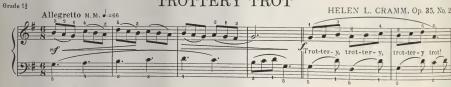




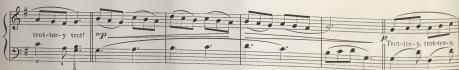
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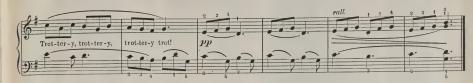




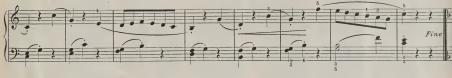
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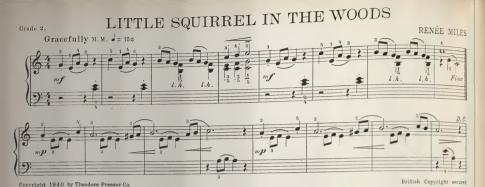




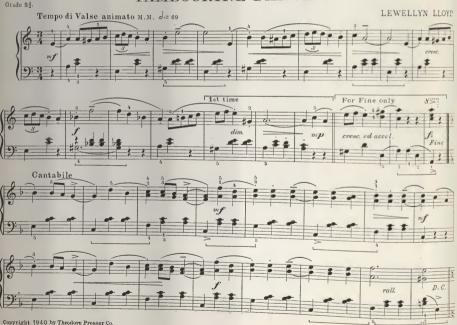


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# Permanent Wealth in Music Study

(Continued from Page 579)

and eventually became a baronet. Unquestionably the money he spent in music lessons was one of the best investments he made in his entire A business man who loved music

noted that child delinquency in his city was alarmingly evident. Both boys and girls were "hard to handle." School progress was slow, despite the fact that many different educational plans had been tried. The business man decided to try music. He therefore organized a band and paid for it largely out of his own nocket, because his fellow citizens were too shortsighted to realize the henefits of music. They pooh-poohed it as a frill, a fancy, a needless drain upon the tax payers' pockets. Five years passed. The very tax pavers who had assailed the project insisted upon retaining the band, even though the cost of maintenance was much increased by the withdrawal of a state appropriation. They realized that, from an educational, human, civic and business standpoint, the hand was one of the most valuable assets of the town.

This brings us directly to the problem that is at this moment confronting thousands of parents in all parts of the country: "Shall we give our child music lessons?"

The mother considers this problem with the love and pride that has chaliced her child from birth. She does not have to be counseled as to the value of a musical training for her child. She knows this instinctively and rushes to supply the need, just as she instinctively knows when the child is hungry and will sacrifice anything to secure the food it should have.

The father, on the other hand, is often inclined to regard the whole situation from the more material "business" standpoint. He says to I am making in the future of my merely to make life more agreeable. Perhaps I am merely catering to coln. the socal pride of my wife?"

Where such a situation exists, the answer that father thus: "Music as Sidney Lanier. a profession, in certain lines is extremely profitable. In other fields

tion, broad information, courage and gift."-Pietro Mascagni.

character Music brings that inspiration, and with it a friendly understanding and affection among the millions who in this day form an important part in modern cultural life. The intelligent parent, who knows and understands this, looks upon every cent spent on music study as a deposit in permanent wealth in the Bank of Educationwealth that never can be taken

Musical education is unquestionably invaluable in molding the soul. Addison wrote, "What sculpture is to a block of marble, music is to the

Material progress in music depends first of all upon talent. Few talented musicians, however, without business sense, ever achieve great material success. A few students have so very little natural talent that music is obviously what they should not undertake as a life work. It is seemingly impossible, however, to find out whether a child has or has not musical receptivity until it has been given a fair trial by means of a few courses of lessons with a competent

Every parent should realize that music study may become a priceless asset in the life careers of thousands of young people who have no idea of taking up music as a profession. The contribution of music teachers to the character, culture and spiritual values, as well as to the practical life success of their pupils, is so rich that there is no medium of exchange-gold or diamonds-above or under the earth, by which it can be measured.

We Americans take a great and just pride in what we call our horsesense Pray that we may never lose it. Let us always remember that the treasures of the mind and of the spirit are always infinitely more precious than mere material things. Who, for instance, would be so foolish as to barter all that dead gold interred in the Kentucky hills for that one little boy stretched out before the fireplace in a Kentucky himself, "Is this a real investment log cabin, trying to dig out an education from the Bible, Bunyan's "Pilchild, or is it something I am doing grim's Progress", and Shakespearethat how who became Abraham Lin-

"We can do without fire in the life career of a young person some- house for half of the year, but we times hangs in the balance. We can must have music the year round."-

"There are large numbers of men it affords a very good living. Many who think a little culture, or a little colleges in the country report that technical knowledge, is enough to they can find employment for the equip them for composition. They graduates of the music department write music of the mind: cerebral far more readily than for those from music, I think they call it. They talk any other department of the insti- of music's return to instrumentality and condemn the lyric theater. All Success, in an age bordering upon this is nonsense, merely a blind to chaos, demands incessant inspirar disguise their lack of the divine

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Tulsa, Okla Jec	nkins Music Co.,	
Lafayette, Ind Ly Dayton, Ohio Ly	on & Healty, Inc	Oct. 7th
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Opportunities for Opera Singers (Continued from Page 581)

If nervousness mars the performance, the singer is put at his ease and told to try several more songs. If doubt arises as to the voice, the candidate is invited to sing again. Sometimes the judges feel that the candidate has chosen an aria not particularly suited to his voice and another will be suggested. Everything is done to put the candidate at his ease and to give him a fair chance. From these groups the promising singers are selected for further auditions and for radio appearance.

"These candidates come from every part of the United States, from every class of society, and are chiefly Americans. In fact, the Metropolitan Opera Company is now sixty-eight percent American, native or naturalized; and with time, this will probably increase. There are more women candidates than men and more sopranos than mezzos or contraltos. Baritones are in the majority among male applicants, and a good tenor is still a find. The average age is under thirty although some are over forty.

perience, Leonard Warren, baritone, ing. He studied for two years but had no previous experience before the public. Thomas L. Thomas, bari- queens. tone, is from the Scranton coal mines Maxine Stellman, soprano, had sung assets. in church and appeared in a few "A knowledge of several languages

### Music "In the Sun"

cal candidate runs something like sive repertoire. this. In her middle twenties, she comes from a town in the Mid-West Her first appearance was as soloist

troupe to brush up ner acting.

Transisco citizens from all sales an merly she would have gone to Europe

Francisco citizens from all sales of merly she would have gone to Europe

If have contributed and sales of the sales of merly she would nave gold to get experi-for further study and to get experi-tor further study and to get experi-tor further study and to get experi-tor further study and to get experifor further study and to get that they have a proprietary interest ence in singing opera. If she does that they have a proprietary interest ence in singing opera. If she does that they have a proprietary interest ence in singing opera. If she does that they have a proprietary interest ence in singing opera. ence in singing opera. It she adding the firm this fine monument to their patrinot 'make' the Metropolitan audi- in this fine monument to their patrinot 'make' the Metropolitan audi- in this fine monument to their patrinot. tion, she at least will find out what otism and enterprise. There are 2 tion, she at least will had her voice permanent ballet and chorus school experienced judges think of her voice. experienced judges titling of the supervised by the woman's commiton a career.

singers according to six qualifica- a small city tax. tions: voice, theater, looks and appearance, musicianship, languages, sorbing this new audience that has pearance, musiciansing, language first been created for opera, through and extent of repertoire. The first been created for opera, through and extent or repertorse. If fre- which the Metropolitan would become is, or course, the locality quart a clearing house for the entire counquently quote Rossini's dictum that a clearing house for the entire coun quently quote Rossini's distant of a try. Those cities which we have been The three main qualification of the unable to accommodate with our ansinger are voice, voice, voice. The unable to accommodate with our ansinger are voice, voice, voice. singer are voice, the voice must be of a beautiful quality, nual tours, because of the distance properly placed, and of sufficient and expense involved, would be able properly placed, and of singers have to have opera presentations, the volume. A number of single which is Metropolitan supplying only a fer necessary for opera. One of our can- of its leading singers, along with didates disclosed a coloratura of ex- conductors, concert-masters and ceptional quality, but she lacked coaches. Local organizations would volume, which counted her out. Lack furnish the rank and file of talent of volume is not a handicap in radio, including minor roles, chorus, orches. however, and this girl is now doing tra and ballet. very well on the air.

ability to put into the singing of an that Walt Whitman voiced a six aria the feeling required by the rôle. nificant prophecy when he said 1 Opera singers must be actors as well hear America singing." as singers. The visual appeal of have had considerable singing ex- the singer, including weight and form, is important. The opera public now demands that the one who before he was urged to study sing- sings Mimi, for instance, will conform in appearance to the character in the opera. The age of heavy uphe sang on one of our Sunday after- holstery is past. Modern opera noon programs. John Carter, tenor, streamlines its singers. Stars watch their weight as closely as do movie

"Musicianship implies a general and had sung for radio and musical and solid grounding in music, which comedy. When he made his debut is of tremendous advantage. The as Silvio in 'Pagliacci' at the Metro- singer who has studied the plane, or politan, a delegation of fifteen hun- some other instrument, from an early Then, later in the oratorio at the dred people came from his home age, and who is able to read music town by special train to attend, readily, finds these things real

concerts. Harold Haugh gave up the is an essential part of the equipment, pulpit in favor of opera. Mack Har- More than parrotwise repetition is rell had studied the violin. Anna- necessary. The more thoroughly a mary Dickey was a dentist's daughter. person knows a language, the better he is able to sing in that language. If, however, the candidate has the "These singers typify a new era voice, he can learn the languages. for opera in America. They come This is also true of repertoire. Most from farms and villages scattered of the singers who have won our far and wide. The history of a typi- audition have not had a very exten-

#### The Morning of an Erg

"We have an ever-widening audiin the home church choir, the cradle ence for opera. The problem is to graphically portray the unlessed of this country's singing stars. Then make actual presentation possible in ragings of the kingdom of the she sang in high school operetta those cities which are undoubtedly and a glee club. She made such a hit ready for them. San Francisco may tations. Like some distinctive of in the operetta that she was sent lead the way with its beautiful stop, its effect must be well beautiful stop, its effect must be well lead to a well known concernation. to a well known conservatory, where modern building, one of the finest and it must be unlosed with she obtained a thorough musical municipally owned opera houses in crimination. At certain points education. Having sung before large America. It was erected as a tribute unequalled in power of mustal strength and power of mustal audiences and perhaps in an ama- to the soldiers who fell in the viction. A concentration of the teur opera company; for the vaca- World War, The building cost phalanxes on a unisceal gal war.

troupe to brush up her acting. For- scription and a city bond issue San troupe to brush up her acting. For scription and a city bond issue San m a career.
"The Metropolitan Audition rates a boy's choir, all made possible by

"I have in mind a plan for ab-

"I believe that we are on the "The theater classification includes threshold of an interesting opening mainly the capacity to act and the development in this country; and

# The Potency of the Unison Choral Passage (Continued from Page 603)



ascent of Elijah into heaven, the unison phrases



Of course the unison has its intion she joins a summer theater \$6,125,000, financed by public sub-

# VOICE QUESTIONS

# Answered by DR. NICHOLAS DOUTY

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

I would like to volunteer my services gratis to several churches, in each of which I would sing a solo once a month, the solos being appropriate to the church year. In this way the congregation would not become tired seg the congregation women nor occome treat of hearing the same voice every Sanday and I would be gaining experience and practice by singing before new audiences. Institutions, Orphanages. Hospituls and Homes for the Aged would be included in this plan. What ages would be included in this plan. What do you think of it! I am open to all kinds of criticism. A faithful reader of your column.

—M. S.

A. By the very act of singing, the vocalist A. By the very act of singing, the vocalist is placed in a prominent position. The attention of his audience, whether it be in church, opers, concert or over the air, is, for the moment focused upon him. It is quite natural then that he should share in the jealousy. criticism, backbiting and lack of apprecia-tion of every one who emerges from obscurinto the limelight, from the president of the United States down. He can only escape this by returning into obscurity. The singer, the actor, the preacher, the public speaker, and every other man in the public eye, must learn things the hard way. He must be able "to take it," or find another job.

. Although your plan is not very original, in an ideal community it might work out very well. Many prominent singers and in-strumentalists devote a good deal of their time and energy to giving concerts for the sick the poor, and the underprivileged; and they feel themselves adequately rewarded by the expressions of joy and gratitude that they invariably receive. Try it, It will help you too. Of necessity a choir must be a closely organized body of singers, gathered together by a director, who rehearses them in the music of his choice and is responsible for its performance. We fear that you may meet with some opposition from directors and soloists if you try to include church choirs in your plan, for obvious reasons.

Some Faults of Production Q.-1. I am a soprano, eighteen years of age, with a thin and wide quality of voice. Could you give me some exercises for forward-

I slide, or slur, in attacking some notes. What con I do to correct it?

3. I have been told that practicing scales will improve the flexibility of the vaice. What kind of scales should I sing and ot what speed

should they be sung? 4. Give me some exercises to develop abdominal and diaphrogmotic breathing, and the nomes of some books about voice place-went .- M. H.

A-1. Your voice is thin and weak, probably because of improper breath support and a consequent lack of resonance in the cavity of the chest. A lack of forwardness and roundness may be the result.

2. If the column of air expelled from the lungs impinges upon the vocal cords before they are attuned to the correct pitch, sliding st slurring will result. These two actions hould occur simuitaneously. Try practicing some scales staccato.

Do you think you could attain flexibility upon any instrument without practicing scales? The voice is a musical instrument, and scales and arpeggios are of great value.

Abt's "Singing Tutor, Vol. 2"; Marchesi's
book; or any other book which treats of
velocity will have many useful exercises for you. Start practicing rather slowly, and gradually increase the speed.

Jesloury Among Singers. A Plan to Care It.

O. Laure stelled simpling for nine preserved.

On any non-time to the contains a description of the stelled so, so that critical simpling for nine preserved.

On any non-time to the contain a description of the stelled simpling for what you call voice placement, stillings for what you call voice placement, stillings for the stilling for the preserved simpling for the preserved simplified simpling for the preserved simplified simplified simpling for the preserved simplified simplif

An Ambitions Coloratura

Q. I am nineteen, a colorature and I have been fortunate enough to find a teacher just suited to my needs, with whom I have been studying for eight months. I can now sing sweetly and clearly and obsolutely with-



My teacher only allows me to sing the highest notes under her supervision. So far my work has been limited to tone production and the old Italian arios, I have no difficulty and the old Italian arios. I have no difficulty in singing the most difficult forid music. I desire to sing in opera, and I have worked very hard on Harmony, Solfeggl, Massied Illistors. Joreign Languages and Dramatics, in addition to the usual cultural courses in the Stato University where I am a sophomore, and I major in music teaching. Am I doing the right things to realize my ambition? I have also memorized the entire scores of "Rigoletto". "Faust". "Lakme". "La Travi-

ata", "Manon", "Lucia di Lammermoor" "The Borber of Scrille", and "Coq d' Or" words and music, I know the Wagner operas; and, having studied French, Italian and German, I can now recollect the libretto of any opera in the original language. I can also sight read any mais for voice. My voice is smoll but I never force it and I am sure it will prove. Do out think I am on the right world What would you advise me to dof—Ambitions. A. You certainly have mapped out for your-

self a strenuous campaign of musical educa-tion. A teaching course, musical theory, sol-feggl, dramatics, and courses in general cul-ture, would seem to be enough to occupy the time of any young lady no matter how ambitious she might be. In spite of these tiring studies, you have somehow found time to memorize nine operas, both words and music, and to familiarize yourself with the intensely complex scores of Richard Wagner. You have also studied French, German and Italian, so that you remember the libretto of any opera in the original language. You have learned to read at sight which is after all a very difficult matter. Your range is sufficiently difficult matter. Your range is sumcently good for you to sing almost all of the usual repertoire, provided your tones are smooth, you can sing staccato, you have a good thrill, and you can also manage the many legate and you can also manage the many repute phrases which occur in these works. You have been fortunate to find a teacher who seems to be very careful and whose method seems to suit your voice and your temperament. The Editor of Voice Questions congratulates you and wishes you every success. We ven-ture to offer a few short words of advice. In developing your voice, your musical knowl-edge, your technic, your repertoire, and your dramatic sense, do not undermine your health by overwork. You need a strong body and a healthy and unstrained set of nerves, if you are to withstand the hard work and the very hard knocks that you will surely encounter on the difficult road that leads to the stars. "Per Aspera Ad Astra." Look after your per-"Per Aspera Ad Astra." Look after your per-sonal appearance too, and do not allow your-self to become too thin or too fat. On the stage you must look attractive, dress well, act convincingly, sing beautifully, and, especially since television is now an accomplished fact, exude personality. Without any one of these attributes you cannot hope for a last-



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SEPTEMBER, 1940

# Stop Changes

(Continued from Page 598)

In this extract the interpreter is tasked to perform seven manipulations of mechanism:

In the Swell Organ

- (1) Draw Vox Celestis (2) Fl. off
- (3) Vox Humana off (4) St. Diap. off
- In the Choir Organ (5) Change to Fl. d'Amour
- In the Pedal Organ
- (6) Violoncello off (7) Couple to Sw

only the mechanical demands but also the material upon which the acts must be executed, and to endeavor to designate the points of three items of interest; in the first Allan Jones. The two remaining mu- with Bing Crosby, Mary Martin, Basil repertoire under the direction of measure, a link; in the second and third measures a sustained tone and cadential resolutions.

While the composer designated

In this latter method the organist picture. ing to the rallentando, to make all uled the production of "Tin Pan Al- hood. Other productions include changes and at the same time has ley", a dramatization of the lives of "Broadway Melody of 1941" with molded the progression into propor- the men and women who create and Eleanor Powell; George M. Cohan's tionate motific and cadential sym- popularize the nation's hit tunes. stage success, "Little Neille Kelle"

# A Preview of the Year's Musical Films

(Continued from Page 589)

It would be advisable to study not cludes the distinguished character Heart", will feature Robert Cum-

Way", as a means of cementing our Patricia Morison, and Susanna Foster to it!" with right good will. From the pare the Choir and Pedal Organs good neighbor policy with South (of the Stephen Foster family); viewpoint of a music lover, however, (changes, 1, 5, 6, 7) leaving the mat- America. Two such notable purveyors "The Road To Zanzibar" and "South we could find it in our heart to murter to the judgment of the organist. Of good will as Alice Faye and Car- of Samoa", both starring Bing mur a faint regret that the magnifi-By a veteran performer, it will be men Miranda join forces in the film. Crosby, Bob Hope, and Dorothy La- cent facilities of Hollywood and the easily handled; but to a beginner or- Mack Gordon has composed the mour; and "Kiss The Boys Goodbye", vast audiences they command have ganist it becomes a bugbear with a score, described as entirely modern adapted from the Broadway success not been brought a bit closer to the "scramble to get it." In order to fa- in theme. Marking her début in by Clare Booth, and starring Mary lighter classics, the perennially favorcilitate the attainment of the nu- American films, Carmen Miranda will Martin. merous demands in this example, the continue her personal appearance Metro-Goldwyn-Mayer continues writer suggests the following pro- habit of singing songs in her native its policy of making fifty-two fea- (but this is only a whisper) the more Portuguese with the single exception ture films during the coming year, substantially plotted operas them-Before playing the link (beginning of The South American Way, which and a number of them are worth a selves. with D-flat, second note, first meas- has become her personal trade-mark. glance regardless of the musical ure) draw the Vox Celestis in prepa- Among the songs Miss Miranda has values that still have to be linked up ration for future use (as per illustra- recorded for the technicolor cam- with them. For instance. "Susan tion 10). This addition will be unobeeras are Mamae en quero (I Want and God", from the Broadway stage served, owing to the extreme soft- Mama), Bambu, Bambu (Bamboo, success, starring Joan Crawford and ness of the Celestis and the over- Bamboo), O Que e que a Bahiana Frederic March; "The Mortal stod, Agnes?" powering pungency of the Vox Hu- tem? (O What Has a Girl From Storm", from Phyllis Bottome's dismana, Play the entire link with one Bahia Got?), and Touradas em Ma- tinguished novel, co-starring Mar- then." hand instead of two as designated, drid (Bullfight in Madrid). Most of garet Sullavan and James Stewart: While performing the link, make the these have been already heard on "Pride and Prejudice", co-starring necessary changes in the Choir and the air by Miranda fans; and it is Greer Garson and Laurence Olivier: Pedal stops with the unemployed hardly necessary to add that they an adaptation of Ethel Vance's great hand (some organs allow such will be repeated here in the inimita- novel "Escape", with Norma Shearer changes to be managed with the feet, ble Miranda style. Aloysio Oliviera and Robert Taylor; and Greta Garbo especially in the Pedal Organ). After and his Bando da Lua accompany playing the rôle of Madame Curie, labor." the final accent, E-flat (first beat, Carmen Miranda in the picture, as in a dramatic story of the life of the second measure) of the link is they have done in her stage and discoverer of radium, based on the reached, off with the Flute (compare night club appearances. Contrary to book by Eve Curie, illustrations: 5. for change after ac- general belief, this colorful Brazilian As to M-G-M's strictly musical cent; and 1, sustained tone; respec- band did not come to the United films, the Marx Brothers will be seen tively) and play to the E-double-flat. States as an obbligato for Miss Mi- in "Go West", the comedy sequences Before taking this note discontinue randa. They were sent here a year of which, at this writing, are being tire repertoire." the Vox Humana, and notice that ago to play at the Brazilian Pavilion tried out before stage audiences on a the vox Humana, and moder that ago to has a the New York World's Fair, some personal appearance tour. The starbeat, G-flat, at this point and the time before their joining of forces ring team of Mickey Rooney and in not singing): "Now, Bobble, you bear, G-nat, at this point and the time the Brazilian Bombshell." This Judy Garland, which scored a suc- must sing, unless you can give a

The score is to be written by a num- with Judy Garland; Noel Coward's ber of the most popular song writers "Bittersweet" and "I Married An of today and yesterday.

one of the greatest of musical casts "Countess Maritza", "Good News" in Hollywood history, National Pic- and "Mister Co-Ed" are also on the tures has signed Fred Astaire for a list from which M-G-M's new starring rôle in "Second Chorus", musical films will be selected. which National is producing for Paramount release. Artie Shaw and gets under way. There is a fair his band are to participate in the representation of proven musical

Morros and Robert Stillman. and the second, "Straight From The include "Love Thy Neighbor", with lence still wraps the details of Walt Jack Benny, Fred Allen (despite Disney's "Fantasia", for which the mings. Jerome Kern is preparing a their radio embroilments), and Mary musical setting, it is said, will be special score for "Riviera", starring Martin; "Rhythm on The River", chosen from the classic symphonic sical films on Universal's list are Rathbone, and Oscar Levant, music Leopold Stokowski—the only major locality features, "Argentine Nights", by Johnny Burke and James V. production as yet reported to this and "Moonlight in Hawaii", both of Monaco; "Dancing On a Dime", with department which busies itself with which suggest colorful musical forms. Grace MacDonald and Robert Paige, the best in good music. From the 20th Century-Fox Film Corporation music by Frank Loesser, Burton viewpoint of a picture fan, the changes of the manuals to be used, lines up on the side of international Lane, and Victor Young; "There's musical trend is bouncing, vital and he gave no directions as to when to diplomacy with "Down Argentine Magic in Music", with Allan Jones, promising, and we say "More power

E-double-like becomes an unlaw temporally belongs orchestra, described as conjucto cess in "Babes in Arms", will appear very good excuse." thereoy, so that it remains describe described in its own right. In two new vehicles, "Strike Up the Bobbie (sobbling): "I don't want to the G-flat is played, throw off the Formed some seven years ago, it is Band" and "Babes On Broadway." sing, 'cause mother says I sing just Stopped Diapason, which reaves the west start of the renditions of Tin Pan productions of the new season will him!"

When and How to Make into the third measure, beginning a Alley tunes, as well as of native Brabe "Ziegfeld Girl", with James Stewney and How to Make into the third measure, beginning a Alley tunes, as well as of native Brabe art, Hedy Lamarr, Eleanor Powell, new movement, upon the Vox Ce- zilian songs. Don Ameche will have 20th Century-Fox has also sched- the great glorifier of American girl-Angel", the last two co-starring Nel-Progressing in the assembling of son Eddy and Jeanette MacDonald.

Thus the new musical film season first, "A Little Bit of Heaven", in- picture, which is in charge of Boris comedy successes, a proportion of foreign rhythm flims, and a number Paramount's musicals for 1940-41 of popular hit entertainments. Siite operettas-of the Strauss or the Savoy schools, let us say-or even

#### Humor-esque

Leslie: "Isn't that Wagner's Liebe-

Agnes: "Well, yes-every now and

. . . . . Judge: "I seem to recognize your

face." Prisoner: "I taught your daughter

to play the piano." Judge: "Fifteen years at hard

. . . . . Mrs. De Peyster: "Did you enjoy the filet mignon in Paris?"

Mrs. Nouveau Riche: "Heavenly! The most adorable opera in the en-

the G-nat is played, intow on the Formac and the south Amer- One of the more ambitious musical like dad, and you ought to hear

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tones, of an extremely modernisti-

cally made up young woman tearing

"have you ever heard of the Ten

"Whistle a few measures," retorted

the surrealist dame, "and I think I

Commandments?"

can follow you."

SEPTEMBER, 1940

"My dear young lady," inquired a

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Answered by HENRY S. FRY, Mus. Doc.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions at to the relative qualities of various instruments.

Q. I have been galing organ letters for hunters of the house of the land of th NOTES ON THE LITERATURE What would you suggest for a price to pay for the use of the organ? Also, I would like to be more familiar with the mechanics of the organ. An artist and teacher lists the composers ond their piano music, with keen, delight-fully expressed comment and advice to the pianist on the works which should be studied. The author was head of the Piano Department, University of Michigan, Ann

A. We are not familiar with lighting and heating conditions and so forth, of the piace heating conditions and so forth, or the place you have in mind for practice, so it would be difficult to suggest a fair price. We should think that the proper procedure would be for you and the party who has the organ available to come to some fair agreement as to a rate. For information as to mechanics and so forth you might investigate the following books: "The Contemporary American Organ" by Barnes; and "The Electric Organ" by Whit-worth: both of which may be had from the publishers of THE ETUDE. The organ of which you read is intended for use in different thea-ters, allowing about forty-eight hours for transportation, setting up, and so forth. We are not advised as to the success of the enterprise. We do not know of an organ builder in your state, nor within one hundred miles

Q. Who built the great organ at Atlantic Citys At the Wanamaker Store? Where may I obtain a catalog of Swing Music for the Hammond Organ? How is the Quintadena voiced, causing it to sound like two pipes speaking at once? What is the advantage of this?—B. S. A The organ in Convention Hali, Atlantic City, was built by Midmer-Losch Company. We presume you refer to the organ in the Wanamaker Store in Philadelphia, which was Wanamaker Store in Philadelphia, which was originally built by the Los Angeles Art Organ Company and placed on exhibition at the St. Louis World's Fair. The instrument, at now stands, has been greatly enlarged by it now stands, has been greatly charged by the Wanamaker Organ Shop. We do not know of any catalog of Swing Music for the Ham mond instrument. You might use ordinary piano music and adapt it to the instrument. The Quintadena yields a compound tone, in which the twelfth or second upper partial tone is present in a marked degree along with th prime tone. The stop is formed of covered pipes. In Audsley's "Organ Stops" we find "Helmhoitz correctly remarks: narrow stopped pipes let the tweifth be very distinctly heard

Q. Is it possible for a "novice" to build a pipe organ for the hone. Where map metroids, the complete organs by mail. Assuming, that you refer to a pipe organ, the first complication unit be attached to old rashboard reed organs satisfactority! Where can instructions for this work be secured?—H. H. off some latest jazz on the plano,

17th and Cascade Streets, Erie, Pennsylvania;

information, suggests that you communicate with Henry G. Kobick, Assistant to the Presi-dent, Webster Electric Company, Racine, Wis-

teen thousand dollars. It is a theater organ After playing the organ I told the committe
I would not advise them to buy a used theate organ for church work. They in turn reminded me that it was a — and should be a good buy. The committee admits they know nothing about organs, but were partly con-vinced by sales talk. The church is very large and they can afford to buy a new organ, which I advised them to do. Am I right in telling them not to buy an old used theater organ for church work?-B. M. A. While you did not give the specifica-

tions of the instrument, we presume it to be the average unit theater organ, and agree with you on general principles that it is not advisable to install a theater organ for church use, and we feel that you gave very good and

O. I would like to ask a question concerning pedal markings of the scales on page 81 of "the Organ" by Stainer. I have found a number of awkward positions; for example, the scale of B-flat major has this pedalling,



Are these misprints? If not, why is right hee followed by left toe? I have found other mark ings which seem wrong to me .- B. L. B.

A. The pedal marks are not misprints, and you will find the same pedalling indicated for the B-flat major scale in Carl's "Master Studies for the Organ." The idea of the left toe following the right heel, is that the right foot will be turned toward its next note "F" and the left foot takes advantage of the position of the right foot and plays the E-flat.

Q. I have studied pipe organ for six months, but find it very inconvenient to prac-tice, and would like some information as to there a two manual reed organ can be secured, pipes let the veeffth be very distinctly head at the same time with the prime fone." The prominence of the second upper partial tone serves to produce the unique codor of the stop, which may be used for solo effects, or extended the difference between a tremolo and a termulated. The solution is the difference between a tremolo and a termulated for solo effects, or the solution of the difference between a tremolo and a termulated for solo effects, and the solution of the difference between a tremolo and a termulated for solo effects, and the solo price. The components are also effects and the solo price of the solo price. The components are also effects and the solo price of the solo p

omphicients unitare-carity? Where can instruc-tions for this work be secured 1—H. H.

A. We presume it is possible for a norse-tion build a pipe oran; but we would consider

ununicate with the following firms concern-ing your needs: Katonal Organ Bupply Co.,

to the construction of the control of the c tremolo and a tremulent (tremulent),





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## The Contralto of the String Family (Continued from Page 584)

The glissando that is ugly and un- launch himself on new fields of mu- the musical idea. and execution. Artistic imagination something to be learned by aware as the pupil's individual needs are creased, but the distinctly important

aware of what needs correction, -even an entire life. The great goals aware of what needs confection of teaching are to make the puni when one discovers weakings with what sure of the properties of the instrucomparing what he needs with the can do himself. The secret of ment, the art of helping himself progress lies in self-criticism.

Intelligence in Practice Practicing is valuable only insofar thoughts. as the student understands what he is trying to accomplish, and how to go about doing this. What good does it do to practice eight hours a day if one works incorrectly, or if the foundation is so wrong that improvement is out of the question? Practice may be done mentally without the instrument. Since actual practicing involves only those technical details that enable one to express musical meaning, the musical contents sical meaning, the musical contents ing to Beck's Hot Springs, where must be something to say before one must be something to say before one gether. This goes on in winter as well of the piece can be even better built as in summer; the combination in away from the instrument, when attention need not be divided between water on the body is lots of fun in mechanical capability and musical the summers we go to the mountains thought. When beginning study of for week ends, or for family steat a new piece, read it through accurately, again and again, studying the sit around the campfire and harnotes and the rests—and the indica- monize all our old favorite" tions. A poor musician reads only the notes. A good musician reads exactly what is printed on the page. But the exceptional musician will read the musical meaning beyond the printed symbols. A mental picture of the She tells with pride of the serious music should be clear (if not fin- work done by one of her maids and ished) before the instrument is of the fine development of the sing taken in hand. Then, as this musical voice. conception is polished, actual practicing should be merely the technical gy will some day make good her of position must not be hidden. There Self-criticism is as vital to teachers process of making wood, gut, arms, promise to play that Saint-Saint must be no suddenness of attack, as to students. The student must and fingers carry out the design of violoncello concerto with the Pill-

skillful in rapid work must now be sical knowledge; so must the teacher That is why I have stressed the person; perhaps Frances lovely high consciously used for beautifying the —and, in addition, he must keep his instrumental phase of learning—the singing of the phrase. The mechanics present knowledge flexible. Teachers musical images you construct, later ences; perhaps Afton may heed the of the change must contribute their are also students of music! They on, depend upon it for their exprespossibilities to the musical effect should be as critical of their own sion. If, for instance, a young violon-Again, I have been told by many weaknesses as they are of those of cellist is allowed to bow incorrectly young violoncellists that their pre- others; they should cultivate an open in his first months of study, every liminary studies laid no emphasis on mind about their own work. A good bow he ever draws will be wrong, these points. Yet of such details is way to do this is to listen to the every hour he practices will only performances of recognized masters, deepen his error. Not to think of the Each player, of course, has his own in concerts, or by record and radio. miserable idea that, all his life, he special difficulties—the trill, a weak The benefit to be had from such lis—will not produce an even bowl Nothfinger, and so on. How to get rid of tening depends, however, on the ing makes me sadder than a young into their homes and into their them? An important and helpful way awareness of the listener as much as gifted, industrious student who is states, there will be I think 19 if is to cultivate the trick of listening on the art of the performer. Unforto one's self. The ear, after all, is as tunately, the usual process is either instrument the musical images he home wherein music dwells, all important as the hands in violon- for the listener to lose all critical carries about in his mind, Obylously. Longfellow, "and I shall show in cello work. Map out in your mind perception in enthusiasm for the has been incorrectly taught. a heapy, peaceful and content the tonal and musical goal to be artist, or to criticize matters which, Many errors result from too great an home. achieved. The nearer the instru- on the whole, are fairly unimpor- insistence upon "method," and too mental execution comes to it, the tant. Never mind how the performer little attention to individual needs better you will play. There must be sits or holds his hands; these things —often, because the teacher conmastery of the musical structure, are individual. Try to penetrate into tinues to hand on what he himself down to the smallest details, well in what he is doing, why he does it that was taught in his youth, without dedown to the analogo described by the does it at all. Think veloping himself further. Thus, the in the tones and to determine the same of the does are the does and to determine the same of the does are gun. Intelligent practicing consists in about it; compare it with what you trees of pedagogy blot out the forest correct ones. Then measure to the gun. Intemperat precuration of teaching! How fine it would be if ure the entire piece was sorted trying to bring performance up to can do, with what you think (or used of teaching! How fine it would be if the standard of that mental ideal to think) right. Correct your weak- "method" covered only the funda- first at a very slow tempo and the Though your teacher can guide, you nesses by example, not by imitation. mental, physical beginning of teach—with this gradually increased with must depend upon jourself to ac- One need not agree with all a permust depend upon jourself to ac- One need not agree with all a pering, and if the teacher kept himself
proper speed. The rapidity of kerproper speed. The rapidity of kermust depend upon your to be learned by a ways open-minded and open-eared, as far ing new pieces was grant for the reacher kept himself proper speed. The reacher kept himself proper speed. The reacher kept himself proper speed. The reacher kept himself proper speed and open-eared, as far ing new pieces was grant for the reacher kept himself proper speed. The reacher kept himself proper speed the reacher kept himself proper speed. The reacher kept himself proper speed the reacher kept

toward a better and more crafts. manlike release of his own musical

# A Conservatory in the Home

(Continued from Page 580)

mother is in a constant flurry to fear one of the girls will break an arm or a finger trying to do a gelandesprung or a telemark, Mother takes the girls every Saturday morn. fries; and after the meal is over we

Even the mald sings in the Johnson household, if she cares to: for Mrs. Johnson wants all around her. who are interested, to have voice issons, "so no one will feel left out"

From that household perhaps Perharmonic-Symphony Orchestra is F will thrill the most critical of antiflattering suggestions made to her that she is needed in Hollywood; perhaps the twins will develop into a famous sister team. But if, instead, telephoning young men interrupt half planned careers, and the whole Johnson quintet follow in mother's footsteps and bring musical intelligence and high musical standards

# Raising My Flat Tones (Continued from Page 601)

and sure critismanship are the keys listening, and the word to stress is concerned. A thoughtless insistence tones are a very satisfactor, real and sure critismanship are the keys aware. One learns only when one is aware. One learns only when one is on "method" can cloud years of work for this temporary delay-

# VIII.IN DUESTIONS

# Answered bu ROBERT BRAINE

No questions will be answered in THE ETUDE unless accompanied by the full name

Who is the Greatest Violinist?

H. J. G.—No question is more frequently
set to the violence of the property of for the simple reason that there is such a difference or opinion among music lovers, and even professional violinists, as to what constitutes great violin playing. Taking the world over, there is a vast difference in taste. However, if an election could be held by musicians and music lovers, I should say that Jaseha Heifetz probably would be awarded the prize. The greatest pupil of Leopold Auer, the fame of Heifetz has grown in the last few years until he is now the gr box office attraction among violinists. Many would disagree, of course, but I am speaking of the world's majority opinion, as I believe

Music for Violoncello
B. S. P.—The "Tutor for the Cello," by
Otto Langer, would probably be what you
want. The publishers of The Etude can
supply you with this book and also other
peces and books of music for violoncello.

Violins by Vuillaume T. U.—Jean Baptiste Vuillaume, Paris, 1798-1875, was, next to Lupot, the greatest of French violin makers. He made many imitations of Cremona violins, and so perfect was their workmanship that they were frequently mistaken for originals. He put his own labels in these imitations of which there were over violins which he personally made. Of his imitations a well known authority says: "He lmitated not only the model, the varnish the f holes, the scroll, and the tone of the old instruments, but also the coloring of the wood inside by using certain acids, and also the labels. Many of these imitations have been sold as original instruments, supposedly made by Stradivarius, Guarnerius, and others. Genuine Vuillaumes are quoted for sale in American catalogs as high as \$5,000.
I cannot say whether your violin is genuine or not without seeing it; nor can I tell you its history, since he made so many violins. The best thing you can do is to send the violin to a firm like Lyon and Healy, Wabash Avenue, Chicago, Titinois, and have it examined by one of their experts. They could also estimate its value. I think they charge five dollars for this work, but you had better write them about it first.

Oriental Violins
T. Y. R.—Chinese, Arabian, and other violins made in oriental countries are very different from those made in Europe and America. The oriental violin usually has but a single string, often made of a hunch of horsehair. The belly (corresponding to the belly of the violin) is made of goat or sheep skin stretched tight over a wooden framework. The instrument is played by a bow consisting of a curved stick, with a number of hairs fastened to either end of the stick. The hair is ruhhed with rosin, or some kind of gum found in the jungle by the natives. truments of this character form interest. instruments of this character form interest-ing curios for musicians who go in for things of this kind, and have museums of quaint musical instruments in their studios, Many wird musical instruments can usually he purchased at World's Fairs, from natives of Ciental countries.

eph Guarnerius); The Wieniawski (Joseph Guarnerius); The Duke de Camposelice Guarierius); The Duke de Camposenice (Joseph Guarierius); also the following by the same maker: The Jarnowick, The May-meder, The Scottish, The Leduc, The Doyen, The Spanish Joseph and The Mario.

SEPTEMBER, 1940

senselelly true with respect to owners o violins, and other musical instruments. Ma amateur violin owners try to do their own repairing, or else give the work to some

When it comes to violin repairing, the best is none too good. The violin is a very sensi-tive instrument, and to give the best results every part of it must work "just so." The bass har and sound post have much to do with the tone. They must be made right, and fitted exactly into their proper places in the violin, otherwise the tone suffers. Many a violinist has lost an opportunity of owning a fine violin, because, after buying an old a fine violin, because, after buying an old instrument which was hadly out of repair, instead of taking it to a first rate violin repairer to he put in shape, he took it to a "fiddle cobbler," with the result that it

was ruined.

life, when I was a young chap, and how I narrowly missed securing a really excel-lent old vloiin hecause I did not know the importance of having a first rate artist to make repairs. I was one day visiting a German organist, a friend, and he was show-ing me a lot of old instruments and parts of instruments which he had accumulated in his wanderings around the world. The fragments of an old fiddle caught my eye, and I hegan looking it over. "It is of no account," said my friend, "nothing ever could be made of it." "Well," said I, "what could be made of it." Well, said i, what will you take for it?" The organist thought for a few minutes, "Take it for three dollars," he said, "hut I warn you it is not worth it." I wrapped it in a piece of old news-N. I wrapped it in a piece to did news-paper, and began hunting for a repairer. The first one I found was a violin tinker in Cincinnati, but his work did It harm Instead of good. I then sent it to Chicago with the same results. By good luck I heard of a master repair man from Austria, living in New York, and sent the violin to him. When it came back, I was astounded at the tone, and the way he had restored the violin. Not long afterwards, I showed it to a man used to appraising violins. "What is it worth?" I said. He looked it over and played a few notes. "Oh, about seven hun-dred dollars," he said. I nearly fell dead ogether the repairs had cost seventy-five

Impressions on the Young

H. T. Y.—Impressions received during childhood and extreme youth often last a lifetime: and for this reason it is well to let a child of four or five years hear all the great violinists he can and all the great violin music possible; that is, if he expects to become a violinist of considerable at-

I shall never forget the first great violinist I shall never forget the first great violinisal force heard—August Wilhelm], the great European artist, who achieved world-wide fame. He was a man of splendid physique, resembling a Greek god, so all the critics said. He held a light orange colored violin under his arm, which I afterwards learned was the Messie (Messiah) Stradivarius, said to he the greatest violin Stradivarius ever made. He raised the violin to play, and such Finness Guarnerius Violius

R. 0.—I recently gave the names by which the most noted Straduvarius violius and an empty of the most of the Guarnerius violius are the control of the control a great violinist. Within a week I bought of violin and started to work, and I have been at it ever since. This shows what a deep effect the playing of a great artist can have on found in the life of nearly every violinist who has achieved success.



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a childish mind. A similar incident will be

(Continued from Page 582) situated at Louvain. It always has been in the hands of Mathias' de-

weeks to make the mold but only a pedals, the heels are not used. few minutes to fill it. The molten When played by hand, the bells are unless it becomes cracked.

has invented. All fundamental tones be played from an organ console. must be in tune with their own overtones and undertones, as well as with used. When a bell is first made its he plays. tone is acquired.

evlinder so that the spikes trip lon concerts were given, each pro- the Belgian national air. levers, each of which is connected to gram included a patriotic song or a corresponding bell striker, much as hymn from one of the "old couna music box or a hand organ is tries." Thus people of various naplayed. The spikes are removable so tionalities were made the happier for that tunes can be changed. A change having heard some familiar music of class tell me about Pan?" is usually made twice a year, taking their former homeland.

#### Playing Methods

A carilloneur can play the bells scendants and is still in operation. either by hand or with the help of The method of manufacturing a electricity. In either case the keys bell has not changed since its inven- are pressed down, not struck. The tion. Below a huge furnace is a pit in sides of the hands are used, with the which a brick core is built. This is fingers slightly curled. Chords are covered with clay shaped exactly as played as arpeggios. If a note is to the bell is to be. Over this is put an sound for any length of time, this iron hood and the form is removed can be done only by a tremolo (pressso that the space between the hood ing the same key continually). As and the core is just the size and there is no damper, the vibrations shape of the final product. It takes gradually die away. In playing the

metal is quickly poured into the struck on the inside, by the clappers mold, and left there a day to cool. which are attached to the keys by bells are made of steel or bronze, keys controls the volume of sound. Once it is made and tuned, a bell is But so much energy is needed that, neither improved nor spoiled by age, while playing, some carilloneurs wear only a bathing suit, shoes, and

#### The Carilloneur's Training

gram of the day.

Great Bells and Little Bells automatic playing is done every operas, classical and modern songs, seven and a half minutes, excepting are some of the types of music played are some of the types of music played selection, perhaps one from Verdi or Selection, perhaps one from the Bach; then, about half way through audience called her out time and Bach; then, about half way street again to demand further encores, she the program, he plays a piece deme program, he plays a said softly to Sir George Smart, the manding a great deal of skill, and at said softly to Sir George Smart, the the end, one of deep emotion—some- conductor, "If I sing now I shall thing from Schubert, for instance. die."

To hear a carillon concert, one To be too near the tower is to hear her deathly pailor. too acutely many of the overtones But the audience continued its and undertones. To be indoors usually ovation, and Maria, called out again means to miss the beauty of the and again, decided to sing in spite music entirely. The direction of the of Sir George's warning. And she wind greatly affects this music, as it sang movingly as almost never bedoes other kinds of sounds. The fore. With the aria finished she listener should try different locations managed to make her way to the in the community until he finds the green room where she suffered a final one he likes best. Generally the best and complete collapse. and copper in certain ratios, but some ing the amount of pressure on the place is out of doors, about a quarthe wind, if any, coming from the was taken to her hotel. Dr. Bellomini, tower to the listener. It is better to who had been summoned first, and be on a hill than in a valley.

pounds in weight during a concert, terested in carillon concerts if more agonies. Her cries filled the hotel were done in the way of providing and were heard on the street. At last The mechanics of tuning are kept electrical connection between each places for listeners. In an ideal comsecret by the manufacturers; but we key and the corresponding bell, con- munity with a carillon, the "singing her husband that they could held do know that the greater the diam- structed so that when a note is tower" would be situated not only out no hope for her survival De eter of a bell, the lower the tone, played the clapper hits the bell, not with regard to its appearance as a Bériot was in such despair that his and that the timbre depends on the as a result of hand or foot power piece of good architecture, but with friends feared for his life and inunity and relative intensities of the but of electric power. Here, as with more regard to the effect of the sisted he be attended. Maria died on various tones given off. For, besides the organ, varying the amount of music of the bells. The tower would the 23rd of September: she had sang the strike note, or fundamental, a pressure on key or pedal does not be located away from other high herself to death. bell gives off both overtones and un- produce any variation in volume of buildings, and city noises; or at least A week later, the burial took place deriones Dr. van der Elst, of Hol- sound. A light touch is sufficient, traffic would be diverted from the in Manchester, amid much cereland, claims that each harmonic can Some carillons can be played in all vicinity during concerts. After the mony, The enormous funeral probe located as coming from a certain three ways: mechanically, by hand, best location for the audience has cession was headed by constables part of the bell. The vibrations can or by hand and electricity. A few been chosen, the place should be carrying staves wound with crept be made visible with instruments he which have the electrical device can made into a park, with comfortable. The belis of all the churches tolled seats and with a parking space so and the city officials walked before that listeners might hear the concert the coffin or followed in carriages of while sitting in their cars.

There is an interesting story con- however, was not present. Overgets "out of tune." Here, as with organist. In many churches the same cerning Anton Brees, who was or- whelmed by his loss, he had suffered other instruments, tuning is a deli- musician is both organist and bell- ganist-carilloneur at a church in a collapse and had been sent to his cate process. The bells are tuned with master. It is difficult to become a bell Antwerp during 1914 to 1919: When native Belgium accompanied by a even greater precision than is a player. One reason is that, inside the the Germans entered Antwerp, the physician. When he had somewhat planoforte. A set of tuning forks tower itself, the musician hears only Burgomaster told Mr. Brees to lock recovered he ordered his wifes renumbering about fifteen hundred is an unintelligible jumble of noise as the carillon tower, which was done. mains to be sent to Beigium. The This carillon was evidently one city of Manchester refused to permit tone is somewhat flat, because it is A carillon concert is usually about which could be run mechanically, this and de Bériot instituted suit He quite easy to raise the pitch but an hour long. The time and fre- for the enemy demanded that it be won his case and the city withdres quite easy to laise titry to lower it, quency of concerts depend upon the kept wound so that they might enjoy an appeal when its counsel became Before uning there is a slight ex- community. In Europe, on holidays the music. They were told, however, convinced that the sympathy of the cess of metal in the bell. By carefully or other festival occasions, in every that the tower was locked and the courts was on the side of the widerinding off this extra metal, the community where there is a "singing bellmaster had gone away. This was ower. And so the remains of the tione is raised until exactly the right tower" a concert is part of the prowar Mr. Brees played the organ in be interred in her husband's native When played by mechanical de- Carillon concerts appeal to nearly that very church. When at last the soil When played by mechanical device, the belia are struck on the out- every type of person. The public aparamistic was signed the tower was Maria Malibran's fame, however, side. In this case there is a rotating preciates the recitals, because the again unlocked, having been un- has outlasted a century. It was kept side. In this case there is a rotating purple and much of it is harmed. After four years Mr. Brees alive because of her achievements cylinder of gun metal, about her tee familiar. In Norwood, Massachusetts, again climbed the tower and, while which became legendary and by the The mechanism is wound and, when there are people of many national- the crowd below sang enthusiastical- fame of her brother and sister who the force is released, it revolves the ites. During one summer when carilly, the artist played La Brabanconne. Inved into this century. For Manuel

# Mythology in Modern Dress

Little Son of Noted Musician: death, died in Paris only in 1910. is usually made twice a year, warms. Folksongs, preludes, sonatas, fan- "Pan is the god of music critics. Pop aged eighty-nine, as an internation." about four days to see the new control of Europe this tasies, classical dances, arias from says they are always panning him." ally famous teacher of single-

# The Greatest of the Garcias

(Continued from Page 595)

"You must under no circumstances can choose his own listening point. sing any more," he warned, seeing

Dr. Lewis, the leading surgeon of Perhaps people would be more in- London, attended her. She suffered

state. The husband of the artist.

Garcia reached the age of one hundred one the died in London in 1906) Her sister. Pauline Viardot-Garcia, who celebrated her first tri-Teacher: "Can anybody in the umph as a singer in one of de Bériot's concerts a year after Maria's



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# Music As Your Profession: a short time occupation, that it is A Letter to Charles

(Continued from Page 600)

instruments a source of pleasure field. through occasional get-togethers of similarly minded people. How many nities are even more limited; and happy hours have been whiled away ambitions in this type of work are in informal instrumental groups, not dependent so fully upon the talent of especially for public performance, but for private enjoyment!

love for music, a lasting appreciation philosophy of living and working and of what it has to offer. How can we developing his own talents which account for the almost amazing in- will carry him on to a full life in Rebuilt Band & Orchestra Instruments crease in the sale of recorded music, his chosen sphere. particularly of symphonic caliber? I know a considerable number of peo- teacher of music, for many musicians ple who have fine collections of who are not peculiarly destined to records, and who will admit that at become brilliant concert performers some time or other in their lives they are of the stuff of which teachers are "played at" an instrument. The con- made, and possibilities for a fine tact with music literature and with career in the education field are unthe mechanics of music that so many limited for the musician who is fitted thousands of our school children to the work. have is a splendid thing for the fu- Most important of all, however, is ture of music-of good music. It a decisive move on your part. Take builds, happily, a broad foundation stock of yourself, Charles. Are you on which music will prosper. To that sufficiently talented, really, to form end the increase in use of instru- a basis for future greatness in the ments is heartening and cannot profession of music, or even future overreach itself.

> that you may better make your de- the praises of others been your sole cision. The condition of membership stimulus to wanting to become a of the Musicians' Unions throughout musician for your living? Have you the country indicates that the em- carefully investigated not only your ployment possibilities for profes- qualifications but also the requiresional players have greatly lessened ments of the professional field? in these past years. Ten years ago If you have done these things. thousands of players in theater pit must know. And if you have not, pertion this avenue of employment is you. As in any other profession or almost completely closed. Our radio any other life work, the decision stations do employ permanent sta- rests with you. But whatever may tion orchestras, but the supply of be the decision, I know that music players far exceeds the demand in will always be an important part of almost every case. You can readily living for you. see that with the 156,000 school orchestras and bands of the United States, only a very small percentage of the members of these organizations can hope to make professional music a career, and even among those who hope, the portion who will paratively small.

> Do I sound pessimistic? I do not Italian violin makers? mean to be too much so-but simply to present a prospect which every in the public school music field, but for that purpose? even here the competition increases in intensity every day, and the re- That the first British patent for quirements are more exacting than the manufacture of violin strings previously. You would be very wise was obtained by William Lovelace, to consult with many people in the "of the Parish of Saint Leonard field before beginning a public school Shoreditch, in the County of Midcareer

> field, remember that it persistently strings were made much earlier than has been a young man's game and this.

> erratic in manner of living and in chances for stability. If, on the other hand, it brings you greatest happiness, and if you are sure that you have the equipment for success, there but more of them have found their is no valid reason for avoiding the

> In the symphonic field opportuthe musician, long years of preparation, unceasing effort, and recognition And for those who may have dis- of worth. The aspiring symphonic continued playing, there is a lasting musician must be imbued with a

There is always place for a good

success? Do you want with your Let us summarize your problem so whole heart and whole mind to go that it rests clearly before you, and so into it? Has the habit of playing and

our motion picture theaters absorbed then I am only reiterating what you Do you take advantage of the many orchestras, but through mechaniza- haps this letter will become a help to

Very sincerely yours William D. Revelli.

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That the prized cataut strings for boy or girl thinking of entering the the violin are really made from the profession must face. There is room intestines of sheep especially bred

dlesex?" His patent, Number 1,001, If your hopes turn to the dance was issued in 1772. Of course violin

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# The Requirements of Rhythm Playing

(Continued from Page 583)

It might be well to say a word about the academic controversy as to "What Is Jazz?" and "What Is Swing?" Actually, there is no difference in musical form. Both are based on rhythm. Jazz came first, and, in its very exuberance, it lacked discipline. Each performer was free to play in his own style. The swing band moves more as a unit; it is better balanced, and its work, as an ensemble, is smoother. A perfection of instrumental structure has also aided the swing band in functioning more evenly. In the early days, the instruments that carried the melody were of high pitch; deeper tonalities were something of a rarity. Since it was impossible to record either basses or drums, in those early days, the bands got along without them. Today they are used and readily recorded. with the result that our current swing bands sound much more solid than their jazz ancestors. And we have greater possibilities of range, with better frequencies, both high and low. But these distinctions have to do with performance and reproduction. A difference of form and their effect. A literal English version content between jazz and swing is of that part of "Cavalleria Rusti-

indistinguishable. The equipment of the rhythm vo- his Mother with the words, "A kiss. calist matches that of the instru- Mama, a kiss!" could hardly escape mentalist. He must be naturally mu- ridicule, even in grand opera. The

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A Distinction and Difference sical, must feel what he is doing, and feeling, as feeling. What we call "technical" singers are a brake in our work. (In my own organization, I require the instrumentalists to double as singers, in the Glee Club.) The "technical" singer thinks chiefly of his voice, his tones, and often forgets to give the words their proper thought-value. Rhythm work requires the singing of the full song, words and music. The swing singer ting over a song. He must have and assert themselves in new and color- best way, after all, to judge of a transmit a thorough understanding of the words; he must possess a pleasing (if not operatic) voice; and he must be able to give a sincere performance.

tune inane (which they sometimes are!), and sing them with your tongue in your cheek, you will never be able to move audiences with song. In grand opera, the text is often inane enough, but the blending of great voices, the foreign language, the orchestral background, and the wide sweep of stage acting mitigate cana" where Turridu takes leave of FOR PIANO TEACHERS ONLY FREE: "The Student Pianist," a 36-page Catalogue containing the 11

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popular singer must free himself with his personal hallmark is not a from any suspicion of inanity in his leader. lyrics, by the illusion of sincerity he lyrics, by the musicin of anichists able to create. Naturally, this may future in rhythm music for amhi. is able to create. Naturally require a certain amount of acting. tious beginners; but, before entering require a certain amount of impres- it, they should convince themselves sion of thinking the words silly, or that they have the natural talents sical must feel what he is doing, and sion or thinking the works and and acquired technics that it do must be able to communicate that empty, or anything other than and acquired technics that it do heartly believable. Only in that way mands. The start is seldom easy, but

will he carry conviction. new and interesting vocal effects to is a part of the training. It is better light, notably "blues" notes. The me- to begin with a small organization. chanics of radio have made this pos- your own, if need be. The larger, well sible. The performer who reaches his established bands, seldom select new hearers directly, in a hall, depends material from request letters or so. upon the carrying power of his voice licited auditions. They do their own and arranges his tones accordingly. scouting, observing younger and But the microphone has made it pos- smaller organizations at work and sible for less penetrating voices to "spotting" promising members. The

# The Conductor an Individualist

unit is the conductor. I like to call consultations; but the wise one will If you consider the words of a "hit" him a leader, because that is pre- not begin the talk that brings it to cisely what he is. His business is light unless he is first convinced of psychological, as much as musical, the candidate's native, inborn mu-Have you ever watched a group of sical gifts. That is the best hint that little boys at play? No matter how can be offered to young performers. they begin, one of them is sure to become the leader of the others, directing their activities, stamping the imprint of his own small person upon them, convincing them that what he wants is right. That, essentially, is the function of the band leader. He must convince his men of his ability to direct them, to draw from them the single response he wants. If a rected? man lacks this inborn gift of leadership, no amount of academic train- her capabilities? ing will make him a good conductor. He need not be assertive; a quiet in- her musical education? dividual can shape the will of others without seeming to do so. But whatever his methods, he must lead. spiritually, before he is ready to take If only we had a few more mothers like

Every leader brings out something at an audition? individual in a score; and it is just this individual nuancing that shapes flight we read an upsetting question from his performance, and gives it a form a New England teacher: "Can you tell that is different from the reading of me what in the world I am to do with a anyone else. A young leader gets his cross-eyed boy who is the jumplest thing best training from working with the men, mingling with them, playing with them, learning their various . facets of temperament and approach, thing that requires his head, but let his rience from practice rather than acceptably, and then, whis bang! all d'a the leader must be sure of what he does. It is not necessary for him to My poor out nead 1881, no answer come. have academic training (though that The hum of the airplane halls me to sleep certainly improves his work); but he with its soothing paraphrase of an of must be thoroughly and actively con- song, From Cross Eyes I Fly. And who versant with scores, instruments, suddenly I awake with the plane rocking sight reading, arranging, and that and bumping crashy, and in a half stimusical penetration which will en- por, shout to the pilot, "Can a cross-tyel able him to take up a printed page and recreate it as a whole, in his own as cared look, says. The super life is a scared look says. way. It is fatal to try to duplicate the dizzy spin—which settles everything-dizzy spin—which settles 120 Boylston St. BOSTON, MASS. clan who does not vitalize a score Round Tabler help is out? success of someone else. The musi- but that cross-eyed problem can an

There is undoubtedly a promising an ability to stand up under hard The microphone has brought many knocks and to come back for more midst of it. There one sees his anproach to his work, his flair for it. The third member of the rhythm His training will be disclosed in later

# The Teacher's Round Table

(Continued from Page 596)

are the next few years and how much time ought sue to practice? 5. What definite faults should be cor-

6. Could you venture any guess as to

7. What suggestions do you have for 8. Would you think a secondary instrument might benefit her musical educa-

tion? If so, what? There's an intelligent approach for you this! Could you answer those questions

Now, during the last lap of our winged this side of the Atlantic? Is it all in his eyes, or is there anything I can do about his nature to steady it down? In school he gets better than average marks in every-

boy become a good planist?", he gives me

THE ETUDE

sudden he has gone over the border, milts away from Vlenna." My poor old head fairly buzzes with velop a flexible, pliant wrist.

second finger from C-sharp to D,

# THE PIANO ACCORDION

# Finger Gymnastics for the Accordionist

A CCORDIONISTS ARE OFTEN A HEARD to lament the fact that they have small hands; and some even use this as an excuse for technical deficiencies. While it is true that large hands are an advantage to the accordionist, it may be emphatically stated that they are not then D-sharp, E, F and so on as far tapering fingers.

manent injury, so we warn accordion- palm be slanted upward. ists to proceed cautiously.

cessary to dwell upon the importance at the same time. of relaxation so much that we often No matter how much technical nently in his practice room.

#### The Gymnastics Begin

moment, then open one finger at a been loosened and developed. time while the other fingers are ing of the muscles will be felt in each provides good finger gymnastics. finger. Alternate the hands, first the right hand and then the left.

The second exercise is for the right hand only. Place the hand on the piane keyboard in a playing position, and then drop the wrist as far as possible without removing the fingers from the keys. Then raise the wrist as high as possible. This should de- These were taken from one of the

Many accordionists with large exercises, which is called "Technical hands have no stretch between the Passages." In both of these examples fingers and are therefore as handi- the hand must remain in playing capped as though they had small position while the fingers reach out hands. To correct this we suggest the for the keys. We have observed many following exercise: Place the thumb student accordionists practice these of the right hand on middle C and exercises, and there is always a conthen ascend chromatically with the tinual tendency to shift the hand (Continued on Page 636)

As Told to ElVera Collins

a necessity. There are numerous ex- up the keyboard as possible without amples of fine accordionists whose moving the thumb from C. The averhands bear every contradiction to age adult hand can cover a complete the popular idea of what the shape octave with the second finger. We of a musician's hands should be. In again warn, however, not to continue reality, it is not the size of the hand the exercise after the muscles begin which counts so much as the free to feel a strain. The next part of the action and independence of the mus- exercise is to let the second finger cles and ligaments. Small hands with remain on C and ascend chromatshort stubby fingers have been so ically with the third finger, as far developed that their technic far sur- as possible. Naturally it will not be passed that of larger hands with long possible to cover as much distance as with the second finger. Continue the A few minutes devoted to daily exercise by letting the third finger methodical finger gymnastics will be remain on middle C and ascend with a great help to accordionists with the fourth finger; and then the small hands. This is the only phase fourth finger remains on C while the of accordion study, however, where fifth finger ascends, which will not over practice is dangerous. All finger be more than a few keys. The hand gymnastics must be done in modera- must remain in playing position tion, so that the muscles are stretched through the entire exercise; it must gradually. A strain may cause per- not be turned sideways, nor must the

Another good stretching exercise All of the muscles of the fingers, can be created out of playing octaves hand, wrist, forearm and upper arm, chromatically and using the 1-5, 1-4 must be absolutely relaxed before the fingering for the right hand. The gymnastics are begun. We find it ne- bass chromatic scale may be played

think it would be a good idea for work an accordionist may have done, every accordionist to have a large he will often find himself making red "RELAX" sign displayed promi- numerous errors in rapid passage playing. One cause for this is that the entire hand position is changed Kimball Holl, 306 S. Wobash Ave., Chicago, Illinois too much. In many instances it is Our first finger gymnastics will be not necessary to change the position done away from the accordion. Clench of the hand, as the fingers can reach the fist very tightly and hold for a out for the keys if the muscles have

Examples 1 and 2, shown here, 2 1234 Kimboli Holl gripped tightly. A sensation of puil- illustrate the type of exercises which

> Ex.1 Allegro molto vivo (M. M. J = 112) 1... Migato atc. 9 to 11

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"Music is a spiritual art; it should elevate and enrich life with beautiful thoughts, feelings and experiences. These vital things seems to be lacking in most modern music."—Sergei Rachmaninoff.

SEPTEMBER, 1940

634

# Saving?

which may well lead him to the Frankie Hyers conducting two or- keyboard and also to assist in the cherished opera goal of all singers chestras, assisted by Albert Spald- production of cantabile touch. in this country. Melton made his ing. Joe Venuti, Fredda Gibson, and In the following example from this Francia White, who established her likes a good musical formula plus an joint. reputation on the Pacific coast, sang idea. Acknowledging that what might with the major orchestras there and be one man's cadenza might be with the Los Angeles and San Fran- another man's cacophony, it was cisco Grand Opera companies, before Bach against Berlin in a half-hour she made her radio début in the of vocal and instrumental music. East. Her voice blends well with The concert violinist Albert Spald-Melton's, and the duets from light ing was included, so say the sponsors, and grand operas in which the two to keep the battle reasonably bloodwere heard were among the best re- less, and the others to providemembered moments of each broad- impartially-rhythmic and melodic

Bless America, he just naturally Hollywood, where The American Thethinks of Kate Smith. The popularity ater presented Frederic March and of this song, as she sings it, seems to Florence Eldridge in a radio adaptahave placed a temporary eclipse over tion of Tarkington's "The Gentleman her theme song. When the Moon from Indiana." Comes Over the Mountain. Kate Subsequent programs of "Forecast" Smith is one of radio's most colorful turned to other prominent singers. personalities, and so great is her musicians and actors. These propopularity on the air that her spon- grams have given further evidence sors, the General Foods Corporation, of the vision and imagination that recently announced a newly extended in the past year have gone into so radio contract, through which the many radio productions of the Cosinger-commentator will be heard lumbia Broadcasting System. Although her present contract had o'clock, there is a lull in the busy still a year and a half to run, it was routine of the Mutual Broadcasting decided to extend it further on a System's music library. Typists rein non-cancelable basis. As an added in their flying fingers, the work of tribute to her favor with radio lis- filing and cataloging stops, while teners, the new contract carries op- everyone sits down for a ten minutes' tions for life; only the entrance into chat and a refreshing cup of tea. a war would suspend her appear- This pleasant Continental custom ances on the air.

hour has been off the air for the cologist and a recognized authority summer, but this program is sched- on the music of Handel, who now uled to be resumed this month (Co- heads the music library of Station lumbia Network). Her noontime WOR. broadcast, with its human interest Dr. Coopersmith also has brought chatter and news comments, was back from his extensive European carried through the summer because travels importations of inestimable the broadcasters were able to set up value to lovers of fine music. The a special studio in the singer's home WOR music library is said to be the on Lake Placid, New. York, and thus finest of its kind in existence. Few. at the same time permit her to en- if any, librarles can rival the WOR joy her vacation.

American listener demand for new cantatas.

ond half hour coming from Hollywood. The first show opened with a presentation called "The Battle of the concert hall and the opera house. Music", with Raymond Paige and and from different positions of the evidence for both sides. The second Whenever one hears the song, God half of the opening show came from

was brought back to America by Dr. Miss Smith's nighttime variety J. M. Coopersmith, renowned musi-

collection of rare and unusual music

For the past eight weeks, Columbia The library at 1440 Broadway inhas been sponsoring a radio show cludes the largest collection of compin's Scherzo in C-sharp minor, Op. on Monday nights (9:00 to 10:00 positions for string orchestra in the 39, in the bass at (A) illustrates P.M. EDST) called "Forecast." The world. It also lists the only complete body-trunk rotation. show, according to the broadcasters, collection, with all parts prepared has been an answer to typically for actual performance, of Bach's

shows, ideas and personalities on the These are only two of the many air, Mr. W. B. Lewis, CBS vice-presi- rare items which have been added dent in charge of broadcasts, who to the library through the efforts of selects the program ideas, has stated Dr. Coopersmith. His extensive that each of the productions has knowledge of music of the sevenaimed to present the combination of teenth and eighteenth centuries unat least one star personality with a doubtedly fitted in with the plans plan or idea designed to display that of Alfred Wallenstein, musical di-

# What Are the Air Waves with the first half hour coming from Rotary Exercises Develop (Continued from Page 592)

opera debut in 1938 with the Cin- Gordon Clifford, "The Battle of work these movements are delinecinnati Summer Opera Association; Music", written by George Faulkner ated, showing the general curve of a and it is rumored that this year he and directed by George Zachary, was well directed use of cooperative upis to appear with the Chicago Opera. based on the premise that everybody per arm rotation in the shoulder



These approximate drawings, showing upper arm rotation, are not to be taken literally, but must be nicely graded in their scope and not position back and forth, instead of exceed the realm of good sense and to reach with the fingers. judgment.

only a balanced control of the muscles associated with the spinal column but also is invariably associated with the two previously discussed types of rotation: forearm and upper arm rotation. A simple experiment will fully illustrate this movement, showregularly up until January 1st, 1943. Every afternoon, promptly at four ing each step of its associated movements

- 1. Let the entire arm hang limply at the side of the body.
- 2. Lift the forearm until it is at right angles with the upper arm \_it will be evident that the hand now assumes a vertical position with its palm facing sidewise.
- 3. Twist, or rotate, the forearm to thumb
- 4. Now rotate the upper arm to its fullest extent.
- 5. It now will be necessary to twist the body to complete the rotary cvcle.

Obviously this experiment is an exaggeration; but it serves to illustrate in "slow motion" the component parts of the muscular coordina-

tion involved in rotary cooperation. The following example from Cho-



leap from the extreme bass, cannot technical skill.

he made certain unless the muscles are properly prepared beforehand A loose muscular condition would prove fatal to its correct rendition

It remains with the student of piano piaying to consider more care. fuily, and to put into practice, certain muscular principles belonging to the body. Athletes, especially professional wrestlers, know a great deal more about the physiological factors of the body than do the majority of piano students. Surely the pianistic art will bear more earnest scrutiny in this direction.

By the means outlined in this article, interpretation of the classics is made more possible; and artistra -in a word, musical soul-is more fuily realized through rotary cooneration in plano playing.

# Finger Gymnastics for the Accordinnist

(Continued from Page 635)

Examples 3 and 4 provide finger Body-trunk rotation demands not gymnastics for the left hand



They were taken from my text book called "Bass Solo S.udies." A common fault in playing Ex. 3 is to tense its fullest capacity towards the the wrist, and this causes quick fatigue. Notice that, after the fourth finger has played E-flat, the hand remains in position in that part of the bass keyboard while the second finger reaches over to play F-sharp. Much of the fumbling of bass passages is caused by the fingers not being made to work. Make them reach out and go after the needed buttons. Do not keep shifting the left hand position up and down the bass keyboard. Move it only when you know It is impossible for the fingers to reach the needed buttons. Steadiness of the left hand reacts on the bellows manipulation and makes the action more rhythmic. As the left hand always has the double duty of playing the buttons and, at the same time, manipulating the bellows, it follows that any and all systems for simplifying this task should be recognized and employed.

Finger gymnastics for both hands plan or idea designed to display that or guest a management of the broken chord passage, after this and will be a great aid in producing the land start to best advantage. Many of the rector of WOR, for developing the land the broken chord passage, after this and will be a great aid in producing

# FRETTED INSTRUMENTS

# Johann Caspar Mertz

son of very poor parents and during ments. childhood received some elementary instruction on the guitar and the finte: and, in order to be of financial assistance to the family budget, he his successful career in Vienna and

was twelve years of age. age of Empress Carolina Augusta.

ments Mertz was appointed Court In the early part of 1856 a Russian

and Prague. they were married in Prague, Decem- ist, for his Grande Serenade. ber 14, 1842. Some months later the As a performer and writer for guistruction on their instruments to

members of the royal family and the elite of society. Celebrated nupils of Mertz were Johann Dubez who obtained European fame as a guitar virtuoso and the Duchess Ledochofska who possessed rare musical ability and was regarded as a virtuoso on the mandolin

TOHANN KASPAR MERTZ, the re- In addition to being the foremost nowned guitar virtuoso and com- guitarist of this period, Mertz was poser was born in Pressburg, also a talented performer on the Hungary, August 17, 1806 and died in flute, violoncello and mandolin and Vienna, October 14, 1856. He was the composed music for these instru-

#### A Temporary Retirement A serious illness now interrupted

had already begun to give lessons on for almost two years he was unable these instruments by the time he to appear in public. When he returned to the concert platform, in Teaching and perfecting his tech- the spring of 1848, the public apnic on the guitar, which had become preciation of the artist was made his favorite instrument, now occupied manifest by the enthusiasm and exall of his waking hours, and in this citement displayed by an audience uneventful manner he passed his that filled the hall to its utmost cayoung life. When thirty-four years pacity, while many clamoring for of age he was fired with the ambi- admission had to be turned away. tion to enlarge his sphere of opera- The last period of his career saw tions and removed to Vienna, where Mertz repeating his successes of he established himself as a teacher former years, but the strenous life of guitar; and not long after his ar- he was leading began to take its toll rival in the beautiful city on the and on October 14, 1856, he died in banks of the Danube he appeared as Vienna a month after returning from guitar soloist at a concert given in a short concert tour. No portrait of the Court Theatre under the patron- this artist was ever made; and one of his last compositions, written a short His success was instantaneous, his time before his death, was his Op. 65, performances being applauded to the perhaps the greatest of the original echo, and for his brilliant achieve- works Mertz wrote for the guitar.

Guitarist to the Empress. During the nobleman, M. Makaroff, residing in next two years we find him making Brussels offered two prizes for the extended concert tours through best compositions written for guitar, Moravia, Poland and Russia, one of this offer being made to stimulate his recitals taking place in the Rus- writers and players of the instrusian fortress Modlin, where he played ment. Thirty-one competitors subbefore the court under the patronage mitted sixty-four compositions to the of the Grand Duke Urusoff. Other judges, who were musicians of Euconcerts followed in Stettin, Dresden, ropean repute: Leonard the violinist, Berlin, Breslau, Chemnitz, Leipzig Servais and Demunck, violoncellists, and several others connected with At one of these concerts he met the Brussels Conservatoire of Music. for the first time the young lady The jury under the presidency of M. destined to become his wife, Miss Makaroff awarded the first prize of Josephine Plantin, a professional \$200.00 to J. K. Mertz of Vienna, for pianist who happened to appear on his Op. 65-Fantasie Hongroise, Fanthe same program with Mertz. This tasie Original and Le Gondolier. accidental meeting upon the concert Mertz did not hear this good news, stage led to a friendship that re- for he passed away a short time sulted in their undertaking a joint previous to the publication of the reconcert tour, which proved a great sult. The second prize was awarded artistic and financial success; and to Napoleon Coste, the French guitar-

newlyweds returned to Vienna where tar. Mertz is ranked amongst the fortune smiled upon them and they most illustrious; his original comwere busily engaged in imparting in- positions, transcriptions and operatic (Continued on Page 648)

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# How to Play the Piano "Over the Air"

(Continued from Page 604)

a rule, melodies arranged as are the to be done easily. Staccato is excelcan be counted on for splendid re-Kreisler Viennese Melody and Mid- lent, but it must be done clearly and sults. night Bells, with melody notes at the with great precision. From the huntop of chords, are more easily handreds of good staccato pieces, one mentioned, which we have found to dled than are melodies with florid might cite at random: Scherzino, be effective radio material accompaniment above. As to melody in the inner parts, as in Grainger's Irish Tune from County Derry, only an expert planist should ever attempt it over the radio.

#### And Now Pedal Problems

In the early days of the radio, the most of the players. Now, however, the reception is better, and the pedal good over prolonged florid passages. be manipulated with the most extreme care. The pedal must be prac- Himmelreich; At Dawning, Cadman. tically never used over melodic

muffled effect.

#### Selecting Radio Material

effectiveness

select at first those works which he though it is grand thunder in the my brother! and when the Great knows lend themselves most easily to concert hall, is, even in the hands of Spirit sends us to the country of the KINDERGANDES, Corresponder courses offered by most successful school which standing as to gain a constantly instruments \$40.00. Terms. Diploma. Bruce school, Inc., \$28.2 E. 6.5 t. Kansac (Ity, Mo. the chosen medium, and then so to seasoned artists, often a snarling Angels, we warriors will suspend our works. Beginning with the most easily secured effects, we find that certain might say, especially the one in Dimitations are good. Bells are always flat, or the "Minute" Waltz. The nitely established in Germany. Menfine. There is a wonderful bell effect Waltz in C-sharp minor, too, and the delssohn, during his conductorship in MacDowell's A. D. 1620. Chimes are Waltz, Op. 42, in A-flat, if one can of the Gewandhaus Concerts, from perennially easy to do and are popu- get some Joseph Hofmann-like ef- 1835 to 1843, exercised great influence lar with listeners. Imitations of other fects of staccato and light and shade over orchestral renderings. He instruments of the plucked-string in the runs. The Chopin "Etudes" founded at this time the Mendels "I try to eat as much as I reasonon-stand out well. Examples are in the hands of a planist with very of conducting, as his enemies terms ably ean before I make my public Granados, Playera; Ravel, Bolero; proficient technic, We, however, have it. ably can before I make hy plants Casanaca, and Spanish dances in heard the Etude in double-thirds Richard Wagner is by some girm appearances. In my opinion a public screenades and Spanish dances in heard the Etude in double-thirds Richard Wagner is by some girm.

music is unquestionably much used radio. The single tone melody is at music is unquestionably index data, ways difficult to do well. Schumann and much liked. Reiteration, in fact, ways difficult to do well. Schumann and much liked. Attractation, at hand and Brahms are not for the first seems always good. Examples at hatter are Tschaikowsky, Arabian Dance; radio year, but Mendelssohn should are Ischalkowsky, Arabia Egyp- be studied. The toccata form is ant to tian Dance. Imitations of bird notes when the melody lies above rather tran Dance. Inflications of blid too high Debussy. The Perpetual Motion style than below the accompaniment. As are apt to be too rapid and too high Debussy. The Perpetual Motion style Moskowski; In the Time of Youth, Scharwenka; Capriccio in B-flat minor, Brahms; Hobby-horse, Tschalkowsky; Over the Steppes, Schytte; Etude Joyeuse, Kopylow; Concert Etude Op. 19, No. 2, Poldini.

There are many transcriptions of well known songs-sometimes done grand mix up produced by the pedal by the composers themselves—which led to its being left out entirely by are always easy to make pleasing and welcome on a radio program. Among such we can mention: Trees, Rasmay be freely used, but always with bach; A Perfect Day, Bond; Pale careful judgment. The pedal is not Moon, Logan; The Rosary, Nevin-Whelpley; Song of the Volga Boat-A long-sustained melody or bass note men, Cady; O Promise Me, De Koven; with harmonic changes above it must Mighty lak' a Rose, Nevin-Davis: The Old Mother, Rapée; Annie Laurie,

For aid in selecting from the clasoctaves or chord changes in the bass. sics, here are suggestions: The little It is very desirable for the radio dances from the Bach Suites are inplayer to learn a good legato with imitable. The Gigue in G from the fingers and no pedal. Much practice "French Suite" is a wonderful test of legato thirds, sixths and octaves, for radio accuracy and clearness. with fingers only, is recommended. Mozart and others of the same period Also the practice of chords and oc- are fine radio material. The difficultaves, with clinging arm legato. The ties are mainly rhythmical, and a playing of hymns with clinging fin- clear, smooth and, perhaps we may ger legato and no pedal has great say, tinkling finger dexterity will benefit. The soft pedal must be used give us an excellent eighteenth cenvery sparingly. It is apt to create a tury effect. Beethoven is more difficult. The tonal and rhythmic changes are rapid, and both speed and breadth are required. But the Coun-We recently heard Iturbi, who was try Dances and some of the Bagaon a radio program as guest soloist. telles are charming. The minuets and He played only two pieces, Chopin's scherzos from the sonatas are not so Fantasie-Impromptu and the de Falla very hard to do well, and a few of Ritual Fire Dance. Now, these works the final movements make brilliant are not difficult, as we usually speak radio pieces. Especially good is the FOR SALE: Italian violin, Crumona are not difficult, as we usually speak radio pieces. Especially good is the 1870. Wurlitzer guarantee Perfect playing of planistic difficulty. So they were Toccata-like Finale from "Op. 26." and Wurlitzer's valuation. R. F. e/o The undoubtedly selected for their radio The slow movement from "The Moonattell Properties". undoubtedly selected for their radio The slow movement from "The Moonlight Sonata" goes well, if done very It is well for the radio beginner to smoothly. The third movement, al-

# From the Standard Repertoire

Chopin waltzes are admirable; we appearances. In my opinion a puonic seriandes and specific serial serial

The pound-pound effect in oriental player to make effective over the be strikingly effective, from Bach to

Here is a list of works not already

Barron, Lulla-lo (So lovely over the radio that E was asked to repeat it. The rocking motion, and the melody with staccato notes below it came out exquisitely); Sibelius, Valse Triste Kern, The North Wind; Levitzki Valse: Godowsky, In Old Vienna and Little Tango Rag; Rubinstein-Schutt Melody in F; Lieurance, By the Waters of Minnetonka; Scott, At the Donnybrook Fair; Friml, Awakening of Spring; Dett, Juba Dance; Bull-Spencer, The King's Hunting Jig; Grofé, On the Trail; Sowerby, The Irish Washerwoman: Tachaikowsky Troika and all the pieces from "The Nutcracker Suite"; Palmgren, May Night; Danburg, Indian Trails; Grieg. March of the Dwarfs, To Spring, all four of the Peer Gynt pieces; Dvorák, On the Holy Mount; Debussy, Mists Clair de Lune, all the pieces from "The Children's Corner": four pieces from "Venetian Scenes" Schubert, Moment Musical in F minor: Grainger, Country Gardens.

Grainger, Shepherds Hey: Mendels. sohn, Hunting Song, Spring Song, Spinning Song, Light and Airy; MacDowell, To a Wild Rose, To a Water Lily, To a Humming Bird. A Toy Soldier's Love, Witches' Dance: Moszkowski, Sparks: Rachmaninoff. Punchinello, Humoreske; Paderewski Caprice Genre Scarlatti: Raff Le alop: Wagner-Brassin, Magic Fire Music; Ravel, Play of the Waters; Schubert-Tausig, Marche Militaire; Liszt, Gnomen-reigen, Waldesrausch en, Rigoletto Fantasie, Rhapsody, No. La Campanella . Technikowsky Grainger, Waltz of the Flowers: Mendelssohn, "Concerto G minor"; Cho-"Concerto in E minor"; Liszt, Concerto in E-flat.

## The Story of the Mystic Stick (Continued from Page 587)

tomahawks at the portals of the hall of counsel." Berlioz' metaphors are somewhat strained, but none the less picturesque.

singer requires the soul of an anger general the interest of the speed, by a very young player. Chopin method of conducting, the places and the turning of a rhinoceros."—good Heln's little Muscal Clock had speed, by a very young player. Chopin method of conducting, the places are board and the turning of the speed o nocturnes are hard for the immature of which were Hans von Billow, Hans

THE ETUDE

hach, and others.

are as diversified as there are leaders. Was really introduced as a crown. Again we thrill to the Master who the magic wand, directing with bare hands, thrilling their audiences with a new technic of gestures which have a definitive meaning to the players.

## The Bayreuth Oracle Speaks

Richard Wagner divided the duties of an orchestral conductor into two It requires long and hard adaptathat melody.

conduct with a clarinet or a trumpet verdi, and Vittoria. in hand. In one band, the leader The author cautions students

signal the start of a musical number; instead of played. to some traditions, the only time the be proud. baton shifts from its perpendicular "Sixteenth-Century Polyphony" Position is when the ball is lowered Author: Arthur Tillman Merritt to right or left, indicating a turn in Pages: 215 line of march. We thrill at times to Price: \$3.00 the skill of a leader who twirls the Publisher: Harvard University Press wand in his fingers, passes it around his body, catches it on the rebound When he has sent it high over his head, all during the performance of the first payment?

giehter and Anton Seidl, with their a musical number; yet this is strictly mmediate successors, Arthur Nik- baton exhibitionism, entertaining of isch, already mentioned, Fritz Stein- course, but not meritorious when judged seriously. No weight is given bach, and duters.

Just when the definite change in to such antics when judgment is onducting took place is not fully passed upon a band or a leader At established; but, according to Carl such times, only standard baton tunker, the "Flügel" (grand piano) movements are taken into consider-Junker, the Flager (grand part of the ation. It was Mendelssohn who first orchestra. He also speaks in this con- introduced the baton with the ball rection of the director and the Takt- top, in 1829. His saddler was comschlager (timebeater). The gap be- missioned to make for him a white schizeger (timescatter). The same to the wand, and he insisted upon "crownlowers of Wagner has been gradually ing" it, for his youthful patron, as bridged over, and now we arrive at a gesture of esteem of the picturthe methods of the present day which esque young conductor. Thus the hall

Every baton wielder worthy of the recalls the older method of directing distinction, leaves nothing undone to while performing on his own instru- portray faithfully the intention of ment, as in the case of Emil Paur, his composer. He interprets the mas-Rusonl, Casals, Mahler, Iturbi and ter perhaps not as he might wish to Bruno Walter, who at times occu- do, but as he sees and feels is the pled the dual rôles of conductor- proper established interpretation. It pianist, seated at their instruments. is that, and that alone, which de-Some prominent directors abandon termines the movements of his baton.

# The Etude Music Lover's Bookshelf

(Continued from Page 591)

classes; first, that of giving the true tions of the finest and most intellitempo; and second, that of finding gent talent to encompass the working where the melody lies. The first duty principles. There are no short cuts. of a conductor lies in his ability to The author of this new work starts indicate the right time. In Beetho- with the single line giving primary ven's day, the orchestra had learned attention to the modes in which the to look for the melody in each meas- plainsong tunes were written. Oneure, and the men sometimes sang tenth of the book is devoted to this subject. He then proceeds to a most Many are the conductors who have excellent "Analysis of Contrapuntal used a violin bow as a baton. This Technique", to which five-tenths of practice probably originated in the his work is directed. The remainder theater. In the festive days in old of the book is given over to the "Ap-Vienna, the conductors of the type plication of Contrapuntal Practice." of Strauss, almost invariably used The composers whose works are the violin bow. We even have seen quoted are Palestrina, Byrd, Josquin swing band conductors in this day des Près, Lassus, Le Jeune, Monte-

was the drummer, who now and then, against the use of the pedal of the indicated the time with his drum- piano in playing contrapuntal exercises, advice which the writer had What of the baton with the crown continually drummed into his ears and tassel, the one commonly carried when a student in a German city. by the drum major or bandmaster. Rheinberger was particularly insisa huge stick directing marching tent upon this; and none of his pubodies of musicians. The variety of pils ever permitted the use of the make, gesture and position is a per- pedal in studying contrapuntal exsonal matter of taste. Ordinarily the amples. Counterpoint has evolved stick is in proper position with the from song, and lucky is he who can ball end up. The same is raised to hear his contrapuntal music sung

and, as the performance proceeds. The author has made a permanent the major beats time with the stick contribution to musical scholarship, in perpendicular position. According of which both he and Harvard may

St. Peter: And here is your golden harp. Newly-arrived American: How much is 1867-Seventy-Fourth Year-1940

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# The Etude Historical Musical Portrait Series

This series, which began alphabetically, in February 1932, coorduded in the issue of May 1940. This supplementary group includes a number of names omitted from the critical list.

An Alphabetical Serial Collection of The World's Best Known Musicians page and pages previously published are referred to the directions for securios them in the Pub-













Kings of the Keyboard

(Continued from Page 586)

Rubinstein perform as a boy. It was

marked by those wonderful shadings

from p to pp to ppp, of which Rubin-

stein alone seemed to hold the secret.

When it was over and the audience broke out into thundering applause,

De Pachmann again started to study

had played at least ten thousand

History in Tones

with the Funeral March. Please note

that this program was easily about

twice as long as the average recital

program of today. Rubinstein's playing of Chopin was incomparable in tone coloring, embracing every gra-

dation from his tremendous fortissi-

mo to the most delicate pianissimo,

so distinct that every note could be

Henselt at St. Petersburg.

for Rubinstein."













































heard in the furthermost part of the Russian program (including works of words, "Nearer, My God, to Thee."

SEPTEMBER, 1940



#### own compositions) was both novel and powerful. The object of this monumental series of programs was Pachmann, then at the height of his to give "the history of pianoforte fame, attended this concert. One of playing without words," Even then, his show pieces was Henselt's If I his incredible repertoire was not exwere a Bird, his playing of which had hausted, since an eighth recital was been called unsurpassable. He had added, the proceeds of which went played it the day before at the home to charity. The program for this final of a friend. In response to the rap-recital was composed of entirely difthrous applause of the audience, he ferent works. Of course no one has sold with a gesture, "Now I am ready calculated the number of mental operations in this colossal series, but on the afternoon of the concert, four million would be a conservative de Pachmann stood with me and figure. Purely as an intellectual feat. ome other planists. He was enthusi- entirely apart from its artistic merit

his brother Nikolai, as well as his

astic over the program. When it came this was astonishing. to the Henselt etude, however, he Many famous pianists have come nut on his hat and stood in the cor- and gone since those kings of the ner with a Napoleonic look of tri- keyboard passed on; but no one is umphant defiance. Rubinstein began likely to contradict a statement that. the difficult composition at a speed since the year 1842 when Liszt's pianthat seemed impossible to maintain. istic career practically came to an He played it with that feathery end, now nearly a century ago, no lightness of touch which so im- pianist greater than Anton Rubinpressed Schumann when he heard stein has appeared.

# The World of Music

(Continued from Page 578)

ROSE PAULY, dramatic soprano of the I looked around for de Pachmann. Metropolitan, sang her first American in-He had disappeared. All that was terpretation of Carmen when on June 20 left was his hat upon the floor, which and 21 she appeared at the Robin Hood he had forgotten to take with him. Dell of Fairmount Park, Philadelphia.

DARIUS MILHAUD, French modernist the piece, which he once told me he composer and member of "The Six" so famous in a past decade, has arrived in times before he dared to play it for America. Of the others he says, "I do not know where Durey is, Auric and Germaine Tailleferre were in the south of France, Honegger was in Switzerland, It has been misleadingly and stu- and Poulenc was mobilized in the French pidly said that Rubinstein missed

enough notes in a program to make ZINKA MILANOV achieved a personal up an entirely new one. He certainly triumph when at the end of June she was a man of moods and, when not made her début in Buenos Aires, as Madin the right mood, might have played dalena (Madeleine) in Giordano's "Ancarelessly; but nothing of the kind drea Chenier." happened on the occasion of these

marvelous concerts. His reliability THE LISZT PIANO, lately discovered was impeccable. Anything better at the Vittoriale of Gardone, Italy, has been transported to the theatrical muthan his work at these concerts seum of La Scala, Milan, at the request would have been impossible to imof Daniela von Thode, daughter of Cosima Wagner and therefore granddaughter of At the sixth recital, Rubinstein the great Hungarian master.

paid homage to Chopin. It included eleven Etudes selected from different JAMES C. PETRILLO, president of the books, six Preludes, four Mazurkas, Musicians Union of Chicago, was elected four Ballades, two Impromptus, three president of the American Federation of Nocturnes, three Waltzes, three Polo-Musicians at its recent convention in naises, the Berceuse, the Scherzo, the Indianapolis. Barcarolle, the Fantasia in F minor, and lastly the "Sonata B-flat minor".

H. HUNTINGTON WOODMAN recently completed his sixth decade as organist of the First Presbyterian Church of Brooklyn, where he played his first service on May 4, 1880.

EDWARD P. MASON, retired president of the Mason and Hamlin Piano Company, passed away on July 17, at Stamford, Connecticut, Aged eighty-one, he was a son of Henry Mason of Boston, a founder of the firm, and grandson of Lowell Mason, Composer of Bethany, The seventh recital with its all familiar to everyone as sung to the



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My Symphony Orchestra

By Elvira Jones

I have an orchestra of ten,

Of my piano symphony.

Made up of little finger men.

And I direct them carefully.

I lead them into meladice

If I direct with care and ease,

I do not lead them carefully;

Each member plays a different key

When they have played a scale or two,

Their music always seems to please.

But sometimes when I'm tired, you see,

And then the blame I have to take.

For all the awful tones they make,

Are not their own, but my mistake!

And just to show what they can do,

"Mary," said Beth, "my Aunt Helen now and tell Aunt Helen what I have and she has heard so much about about it, isn't there?" your playing."

"Does she play the piano?"

music, just old songs like Old Folks of folk songs. They are so lovely, I Kentucky Home."

"Those folk songs are classics, too, Beth."

"Why, Mary, I didn't even know America had any folk music."

"You've probably always thought of folk music in connection with small foreign countries. And perhaps theirs is the most distinctive, because they are apt to be shut off from the rest of the world by mountains or other conditions. Their folk music means a great deal to them, too, And I've read of whole regiments of soldiers growing so homesick on hearing their native folk songs that they couldn't eat or sleep! Just imagine how you would feel if you were far, far away in a foreign country and you were terribly homesick and you should hear someone singing, Carry Me Back to Old Virginny,"

"I'm afraid I'd feel like starting for home too."

"Some critics claim that we have no true folk music because our country is a melting pot of nations, while other critics recognize as many as six kinds of folk music in this country."

"What are the six kinds, Mary?" "Well, let me see, there's the Indian folk music, the Negro, the Creole, Mountain White, Spanish-Californian, and the Music of the Plains." "By Music of the Plains, do you

mean Cowboy songs?"

Handel's Birthplace, "Well," said Beth, "I must go home

# The Man Who Set the Bible to Music By Wellie G. Allred

rears stood in the heater father musician and took him to their rewave to him through the window, as hearsals. On Sunday, after the servthe carriage drove away. His father ice, the organist lifted the boy upon was going on business to the Court the organ bench. The poor little felof the Duke of Saxe-Weissenfels. The low was so happy that he forgot all little fellow wanted to go, too, but about his promise to his father and his father would not permit it. He began to play loudly as he could. had heard that there was a great The Duke overheard him and slipped organ at the Court, and that famous into the back of the chapel to listen musicians often took part in the con- He was surprised that so small a boy certs there. He thought of the little could play so beautifully. He filled clavichord his aunt had smuggled the child's pockets with coins, and into the attic for him, without his called Dr. Handel before him. father's knowledge. He thought of "You are a lucky man, Dr. Handel." the many little pieces he had com- he said, "to have such an extraordiposed as he played softly upon it at nary son. Why, the boy is a musical night while his father slept. And he genius! He deserves the best instrucwas filled with the desire to play tion that is to be had!" these compositions on the wonderful organ at the Duke's court. He could, exclaimed. "No son of mine is going he knew, if he just had a chance.

Sorrowfully, he watched the car- going to be a lawyer!" wants to meet you. She loves music, learned. There is quite a lot to learn riage bearing his father away, until The Duke and the doctor argued it was out of sight. Then he ran with each other for some time over "Yes, but you should learn to play after it, fast as his chubby legs little George's future. Finally the some on the piano. We will go to the would carry him. It did not take the "Yes. a little but no classical library some day and get some books eight year old boy long to catch up with the carriage. He was much At Home, Old Black Joe and My Old know you will want to learn many of swifter than the solemn horses that pulled it. And so at the first stopping place he appeared before his father. "What are you doing here?" asked

Papa Handel. "I told you to stay at home." "I know, Papa," young George Frideric answered. "But I just had to come. They say there is a great organ at the Court of the Duke. I must see it. I should even like to play upon it!"

"Play upon it, bah!" His father answered. "All you ever think of is music, music! Now let me tell you, young man, you might as well get all such nonsense out of your head right now, once and for all. You are going to be a lawyer, not a musician!"

"Yes, Papa," little George an- Duke won, and it was agreed that swered meekly. "But may I not go when Dr. Handel and his son rewith you on your journey, if I be turned to their native city, Halle, very good? I will not play upon the Germany, the boy should have the

"I suppose there is nothing to do sible. now but take you along," Dr. Handel Accordingly he was placed under answered. "But mind you, none of the instruction of Zachau, organist this nonsense about music while we of the neighboring church. Zachau

settled himself in the carriage to Zachau taught him singing, organ, enjoy the rest of the journey.

At last they reached the court, instruments then used in orchestral and little George was left more or playing. George Frideric also studied less to himself while his father attended to business. The Duke was a his progress with his studies that at great patron of music, and had an the end of three years there was excellent chapel. Some of the mu-

Tears stood in the little fellow's sicians made friends with the young

"Musical instruction!" Dr. Handel to be a musician! George Frideric is



George Frideric Handel at his Harpsichord

great organ if you do not wish it." very best musical instruction pos-

himself was a young man, and he "Very well, Papa." And the boy and the boy became great friends. clavier, oboe, violin, and all the other (Continued on next page)

# The Man Who Set the Bible to Music. (Continued)

set out to make his way in the world ting.

80 well received that he wrote an- Season. except that, instead of telling ordi- on the Duke's organ?

nothing more Zachau could teach nary stories, the stories are taken original stories or essays from the Bible; and these works are on a given subject, and so young George Frideric Handel given without costume or stage set-

as a migidan. He gave organ and Handel wrote so many oratorios a Junior club member or not. Contestants next best contributors will be given honas a indistinct concerts, and wrote much that he came to be known as "The are grouped according to age as follows: orable mention. music. He went to England and spent man who set the Bible to music." a great part of his life there. He set Some of his oratorios are "Saul." out to be an opera composer. But "Israel in Egypt," "Messiah," "Sambecause he had a hasty, violent son," "Judas Maccabaeus." and temper, and was always quarreling "Jephtha." The "Messiah" is the with the singers, his operas were most popular oratorio that has ever not especially successful, although been written. No doubt you have some contain very beautiful arias. heard the famous Hallelujah Chorus Finally he decided to try oratorio from it, as performed by the choir writing, and wrote "Esther." It was in your church during the Christmas

other oratorio, and another, and an- Was it not a good thing that young other. An oratorio, as you know, is George, at the age of eight, chased a work somewhat like the opera, his father's carriage and played up-

Information Game By Gladys Hutchinson This is a game in which the music student will try to "stump" his teacher; and it should be a great

The game may be arranged and payed at the studio party, with the sucher as the expert who should be able to answer all of the questions faranged by the pupils in advance). The points are to be credited to the class for every question correctly, and tempoints credited to the lasher if she does answer the question correctly. The ten of, if the pupils' points exceed the teacher's been of course the class wins, otherwise the feacher wins.

This game may be tried at home with mother and daddy and the sants and uncles as the experts.

Prize Winners for April Puzzle Sauare:

Class A, Lucia Ziegler (Age 14). Virginia Class B, Alice Dynes (Age 12), North From your friend.

Class C, Catherine Mascetti (Age 8),

Honorable Mention for April Puzzles:

District of Columbia

Evelyn Marie White: Sara Ella Reaves: Awijn Marie White: Sara Elia Reaves:
Louis Bonelli; Laura Ehrenfreund; Phyllis
Eofert; Mary Morrison; Romano Mascetti:
Schetta Riddle; Dolores Tourangeau; Gloria
Botti, Dorothy Terrace; Joan B, Ford; Hilda
Minners: Dorothy Tourangeau; Gloria Magners, Dorothy Morris; Eunice Duns-nore; Virginia Ogelsby; Adele Whitmer; Ama Mare Munn: Betty Hoffman; Lucile Mdison; Dorothy Clark; Mary Anna Mc-durtis; Ola Brown; Betsy Rowe; Irene Endley; Horace Ehlers; John Simpson; Perty Brownell; Dorothy Peterson; Rowens



foreign two many septements of the Letter Box effects are kept on file and may be furnished the septement of Dear Junior Etude:

I am eleven and I play violin and plano.

I went to the North Texas Music Festival and
won second prize. It was a medal made of
copper hanging on a blue ribbon. I am very
proud of it. Wouldn't you be? We all like to



of Mozart's death.

lem, not merely the result)

Answers to Insertion Puzzle

Chaminade: 3-2. Exercises; 1-4,

Cornetist: 4-2. Trombones.

THE JUNIOR ETUDE WILL award three worth while prizes each month for the

sixteen years of age; Class B, eleven to fourteen: Class C. most interesting and Cantest under eleven years. Names of prize winners, and their confor correct answers to puzzles. Contest is open to all boys and tributions, will appear on this page in a girls under sixteen years of age, whether future issue of THE ETUDE. The thirty

Class A, iourteen to

SUBJECT FOR THIS MONTH

All entries must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pa., not later than September 15th. Winners will appear in the December issue.

CONTEST RULES -

1. Contributions must countin no cover one hundred and fifty work.
2. Name, age and a counting the counting of the control of

Musical Shopping Tour Arithmetic Puzzle By Stella M. Hadden

Of course you know what shopping The year of Mozart's birth, MINUS means: it means looking things over the year of Handel's birth, PLUS the very carefully to see the quality of year of Schubert's birth, MINUS what we are selecting, as well as the Mozart's age when he died, MINUS design and material. the number of letters in Verdi's first

When we go on a musical shopping name. MINUS the number of letters tour we must examine our piece very in Mozart's first name, MINUS the carefully to see just what material number of letters in the first and and design, or musical signs, we can second names of the composer of find in it. Stars and Stripes Forever, MINUS



These are some of the things we may expect to find in our piece. Take your new piece, go over it carefully and see how many of these musical signs you can find in it.

Prize Winners for April Essay, "The Violin": Class A, Mary Morrison (Age 14).

Indiana Class B. Martha Jean Patterson (Age 12), Arkansas

Class C, Evelyn Marie White (Age 11). Texas

Honorable Mention for April Violin Essays:

Jeanette Sigman; Dolores Tourangean; Majorle McDonald; Leta Griffith; Eleanor Genevieve Matthews; Lorraine DeBoe; Helene Jean Pickens; Louls Bonelli; Josephthe R. Elisk: Jeanette Crook; Joan Canon; Helen Winsdale; Harriet Ruby Gross; Betty Helen Winsdale; Harriet Ruby Gross; Betty Ann Fay; George Whit.-man; Muriel Kahn; Connie Delaplaine; Ora Hendsen; Marian Snuder; Dorls Cooke; Julie Fillimore; Jean Torjeau; Jack Spellman; Andrew Goss; Judith Wells; Constance Brown; Rose Gold-smith; Anna Belle Mundsen; Howard Hen-derson; Josephine Baker.

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short plano study pieces, aid the outpil to progress in style and techniq, effectively taking are easier course, chord, preggio, double third, and double such playing, as well as the smooth handling of running passages, phrasing, podling, left hardical teacher will be delighted with these studies for pupils in grade 5 and 4.

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(Continued from Page 637)

arrangements are gems of beauty He was a musician of exceptional attainments, and a poetic and sublime writer for his instrument. He was a great inventor, not only as regards the technical treatment of the guitar but also as regards his compositions for the instrument, and whatever Mertz wrote showed his exquisite refinement. A vulgar melody or a commonplace harmony seems to have been impossible to his very nature.

In his concerts Mertz used a ten stringed guitar, that is, with four free swinging bass strings added to the regular six stringed instrument. Frequently his wife appeared with him on concert programs, playing piano accompaniments to his guitar.

#### Numerous Compositions

Mertz was a prolific composer, although the majority of his works consist of transcriptions and arrangements of classical compositions for guitar solo, guitar duo, or guitar and piano.

His early compositions, Op. 1 to 7, are of a light character-Hungarian dances, nocturnes, polonaises. Under the title of "Opera Revue, Op. 8". Mertz wrote thirty-three classic transcriptions for guitar solo of favorite operas, these arrangements being vastly superior to anything of the kind published previously or at a later date. In these numbers, each one of them consisting of ten or more pages, Mertz has employed all the resources of the instrument; and their performance requires technic of the highest order. They should be in the library of every serious minded guitarist.

"Barden Klaenge, Op. 13" is a group of thirteen tone pictures, purest gems of melody, of medium difficulty, but well worth while, Altogether there were more than one hundred published opus numbers. and many more remained in manuscript. These manuscripts stayed in the possession of Mertz's widow, who survived her husband many years; but some time before her death on August 5th, 1903, the International Guitar Society raised by subscription a sufficient sum to purchase them, and they are preserved in the society's library in Munich.

For unaccountable reasons the present day guitar virtuosos have neglected the music of Mertz: which is a pity, as there are many of his compositions and arrangements that would delight an appreciative audience. Here are the titles of a few, in addition to those already mentioned, that would grace any concert program: from Op. 8, "Ernani", "La Favorita", "Rigoletto", "The Barber of Seville", and "The Merry Wives of Windsor"; from Op. 13, Capriccio, "Fingal's Cave", and Tarantelle.

# Next

A PREMIUM FALL ISSUE This October calls for the best Etude pos-sible and we have spared neither time nor effort to make it just that.



FERRUCCIO BUSONI

TAKE TIME TO TAKE TIME

In the midst of a war-filled world the great French pianist, conductor and Debusy disciple, Maurice Dumesnil, tells, in his fresh and interesting fashion, how to go ahead faster by going a little slower. M. Dumesnil is now on a triumphal concert tour of South America.

**FAMOUS MUSICAL HOAXES** An amusing musical article, telling how master musicians have taken delight in fooling the public. It is by a writer new to Etude audiences, R. E. Wolseley.

> HOW FERRUCCIO BUSONI TAUGHT

Egon Petri, pupil of the American pianist, Teresa Carreno, and Ferruccio Busoni, tells of the methods of the famous Italian-Austrian pianist. Petri is the descendant of a long inne of Dutch musicians of the highest standing. He has played to mil-lions "over the air" in the United States.

GETTING LAUGHTER THROUGH MUSIC How humorous is music? Many of the great masters had a very merry aspect of life. Mr. Herschell C. Gregory, a Master of Music of Northwestern University, has uncovered many amusing bits for The

THE BASIS OF VIOLIN PLAYING TO-DAY Iso Briselli, one of the newest of the established younger virtuosi, tells how the violin playing of to-day differs in its objectives from that of the old-fashioned school

GETTING A START IN THE SMALL TOWN It really is easier to get started as a teacher in the small town than in the great metropolis, if you know how. Betty Louise Jones tells in entertaining fashion how she got a fine class together.

MUSIC OF ESPECIAL CHARM The compositions in the October Etude are especially rich in playing and teaching interest—will make an interesting as well as valuable addition to your music library,

# Record Discs of High Musical Interest

(Continued from Page 588)

(Victor disc 16450). His is a more purely articulated performance than an earlier one by Spalding and Bey. But neither owns the moving beauty that is to be found in the perform- station's library. Wallenstein himself ance of this work by Louis Gromer, has made notable additions to the the oboist, on Anthologie Sonore disc library, as the fruit of European No. 11.

Allegro, for harp, string quartet, familiar the seldom heard works of flute, and clarinet", is a work which great seventeenth and eighteenth might well have been called a con- century masters, in such programs certo for harp and chamber orches- as the series of Mozart operas which tra. As in the composer's quartet, the he recently broadcast over WOR. style of writing here is a blend of the Coopersmith's interest in music of romantic and the impressionistic this period, and particularly in the schools. It is a lovely work, happily music of Handel, began as a result illustrating the best facets of Ravel's of his studies at Harvard, His Ph. D. fanciful and whimsical genius and in music was the fourth to be his gifts in achieving unusual tonal granted during the entire history of effects. A modern recording of the that university. Shortly afterward septet has long been needed, hence he went to Europe on a Guggenheim Columbia set X-167 is a welcome one. fellowship, and conducted extensive Laura Newell, harpist, and her col- and exhaustive research in the prinlaborators in the recording, give a cipal music collections of the Old spirited account of the score; and World. full justice is done to the music in Such a wealth of unpublished mathe spacious reproduction.

prano, has made an album of Tschai- smith that he has been able to prekowsky's songs for Victor (set M-678), sent entire concerts of music by as a gesture toward the recent cen- seventeenth and eighteenth century tenary celebrating of the composer's composers from manuscript. His colbirth. There are ten songs in the set, lection of unpublished Handelian five of which have not been previous- works alone is of inestimable value ly available in recorded perform- to musicians and musicologists. lently contrived

songs is Rosa Ponselle; this is per- his crowded schedule he also manages haps owing to the awkward transla- to fit the work of making American tions used. Both songs, Rimsky- music lovers more familar with the Korsakoff's The Nightingale and the musical treasures which have been Rose and Arensky's On Wings of assembled in the WOR library. Dream (But Lately in Dance I Embraced Her), are effective composi- thousand compositions on file in Dr. tions, but Miss Ponselle's renditions Coopersmith's department. The lileave much to be desired (Victor disc brary also contains a complete in-

Although Jussi Bjoerling, the op- reference material. eratic tenor, cannot be said to have Dr. Coopersmith is an active memacquired the more subtle require- ber of the American Musicological ments of lieder singing, his disc Society, and concerts for the Socicontaining Alfven's Skogen Sover, ety's members frequently have been Sverige's Morgon, and Schubert's An presented under his direction. He die Leier (Victor 12831) remains his reveals, however, that his musical best to date of this style of singing, tastes also include other and less Skogen Sover (The Forest is Sleep- serious branches of the art. His first ing) contrasts with the patriotic love, he says, was "hot jazz", and Morgon (Morning), and the tenor among his earliest professional ap-

Lure) is also well sung, but not with so much imagination as one might like to have.

# Sonata in E major, Op. 1", by Handel What Are the Air Waves Saying?

(Continued from Page 636)

travel and research, and in addition Rayel's septet, "Introduction and he is well known for making more

terial was discovered and brought Maria Kurenko, the Russian so- back to this country by Dr. Cooper-

ances. Such old favorites as None Dr. Coopersmith first went to WOR But the Lonely Heart, and At the in 1935, after being affiliated with Ball are included in the group; but, Station KHJ, on the West Coast. curiously, it is not they which im- Since that time he has led the press in the long run, but the less double life of a busy radio executive familiar ones like Speak Not, O Be- coupled with that of a musicologist loved; So Soon Forgotten; and Com- of international fame. During his plaint of the Bride. Mme. Kurenko working day he is busy supervising sings with enthusiasm and fine in- the work of preparing music for terpretative warmth, despite some broadcast performance, checking penetrating shrillness in her higher copyright clearance, and all the hunvoice. The recording has been excel- dreds of details which must have the attention of the head of the music Less impressive in two Russian library of a large radio station. Into

> There are now more than fifty ventory of musical literature and

manages to convey the two moods pearances he numbers playing in effectively. An die Leier (To the the pit for Broadway musical shows.



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